MARVEL STUDIOS
SHANG-CHI
AND THE LEGEND OF THE TEN RINGS

PARENTS STRONGLY CAUTIONED
PG-13
SEQUENCES OF VIOLENCE AND ACTION, AND LANGUAGE
Some Material May Be Inappropriate for Children Under 13

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MARVEL STUDIOS
presents

A Film by
DESTIN DANIEL CRETTON

Directed by ..... DESTIN DANIEL CRETTON
Screenplay by..... DAVE CALLAHAM
& DESTIN DANIEL CRETTON
& ANDREW LANHAM
Screen Story by ..... DAVE CALLAHAM
& DESTIN DANIEL CRETTON
Produced by ..... KEVIN FEIGE, p.g.a.
JONATHAN SCHWARTZ, p.g.a.
Executive Producer..... LOUIS D'ESPOSITO
Executive Producer..... VICTORIA ALONSO
Executive Producer..... CHARLES NEWIRTH
Co-Producer ..... DAVID J. GRANT
Director of Photography ..... WILLIAM POPE
Production Designer ..... SUE CHAN
Edited by ..... NAT SANDERS, ACE
ELÍSABET RONALDSDÓTTIR, ACE
HARRY YOON, ACE

Based on the
Marvel Comics

Costume Designer ..... KYM BARRETT
Visual Effects Supervisor ..... CHRISTOPHER TOWNSEND
Visual Effects Producer ..... DAMIEN CARR
Music by..... JOEL P WEST
Music Supervisor..... DAVE JORDAN
Casting by ..... SARAH HALLEY FINN, CSA

Second Unit Director/
Supervising Stunt Coordinator ..... BRAD ALLAN
Unit Production Manager ..... JENNIFER CORNWELL
Unit Production Manager ..... CHARLES NEWIRTH
First Assistant Director ..... JEFF OKABAYASHI
Second Assistant Director ..... DEBORAH ANTONIOU
Additional VFX Supervisor..... JOE FARRELL
Visual Development Supervisor ..... ANDY PARK
Supervising Sound Editors ..... KATY WOOD
J.R. GRUBBS
Re-Recording Mixers ..... ONNALEE BLANK, CAS
LORA HIRSCHBERG
Creative Finishing Supervisor..... EVAN JACOBS
Supervising Finishing Artist ..... JILL BOGDANOWICZ

CAST

Shaun/Shang-Chi ..... SIMU LIU
Xu Wenwu ..... TONY LEUNG
Katy ..... AWKWAFINA
Xialing..... MENG'ER ZHANG
Li..... FALA CHEN
Ying Nan ..... MICHELLE YEOH
Master Guang Bo ..... YUEN WAH
Razor Fist ..... FLORIAN MUNTEANU
Death Dealer ..... ANDY LE
Chancellor Hui..... PAUL HE
Young Shang-Chi ..... JAYDEN ZHANG
Young Xialing..... ELODIE FONG
Teen Shang-Chi ..... ARNOLD SUN
Soo..... STEPHANIE HSU
John..... KUNAL DUDHEKER
Waipo ..... TSAI CHIN
Mrs. Chen..... JODI LONG
Ruihua..... DALLAS LIU
Jon Jon ..... RONNY CHIENG
BMW Driver..... DANIEL LIU
Yuchen ..... STELLA YE
Gao Lei ..... FERNANDO CHIEN
Bus Driver ..... MICHAEL-ANTHONY TAYLOR
Klev ..... ZACH CHERRY
Gang Leader..... RAYMOND MA
Chinese Bouncer..... THAU SHEN LIM
Wenwu's Captain..... LAU KA YUNG
Wenwu's Driver ..... JOHNNY CARR
Teen Xialing ..... HARMONIE HE
Flight Attendant ..... LYDIA SARKS
Wenwu's Guard ..... JOHN HARDING
Old Lady on Bus..... LYNETTE CURRAN
Gang Member ..... BENJAMIN WANG
Wong..... BENEDICT WONG
Widow..... JADE XU
Jie..... SHELLEY XU
Trash Truck Driver..... ALISTAIR BATES
Morris ..... DEE BAKER

Stunt Coordinator..... MARK GINTHER
Fight Coordinators ..... ANDY CHENG
PENG ZHANG
Fight Choreographers..... XIANG GAO
ZHEN-YU WANG
EVAN TAI
Key Stunt Rigger ..... MARK WICKHAM
Taiji Trainer ..... LAI WEI TANG
Stunt Office Coordinators ..... KAREN CHEN
RACHEL ROSS
Stunt Assistants..... TALAYNA NIKORA
NAOMI TURVEY
Stunt Production Assistants ..... FANNY WEI
MUNKHNARAN CHULUUNBAT
Stunt Department Runner..... JACKIE MURRAY

Action Designers . . . . . YUNG LEE
CHRIS COWAN
JOSEPH LE
VI-DAN TRAN

Shang-Chi Stunt Doubles

ZHEN-WEI WANG — XIANG-YANG XU
DAVID CHEA — ZOLJARGAL DORJSUREN
JESSE TURNER — BRANDON LEE
Wenwu Stunt Doubles . . . . . XIAO-PING FAN
ZHANG-ZHENG MENG
QUAN-JUN SU
Katy Stunt Doubles . . . . . LEE CHESLEY
JING-JING XIN
CARLY REES
Xialing Stunt Doubles . . . . . XIAO-SHUANG FAN
MILLIE LOHMANN
Nan Stunt Double . . . . . SHAO-YAN LI
Guang Bo Stunt Double . . . . . MALAY KIM
Death Dealer Stunt Doubles . . . . . NIPON KITTIKHOUN
ANTHONY RINNA

Stunt Performers

YASUSHI ASAYA — BOLDAATAR BATJARGAL
COREY BEESTON — ANDREW BERCHTOLD
GEORGIE BLACKWELL — IGOR BREAKENBACK
TUVSHINBAATAR BYAMBASUREN — CHINTYA CANDRANAYA
MICHAEL CHONG — GLENN CHOW
BUDGEREL CHULUUNBAATAR — RICHARD COTTA
STEPHEN DADDOW — NORMIE DAGHEL
MATTHEW DE SOUZA — PHILIPPE DESECK
MARK DUNCAN — MIKE DUNCAN
ANTHONY DUONG — NASH EDGERTON
BATBILEG ERDENEJARGAL — WAI LUN FUNG
CHINZORIG GALZAGD — TSEREGBAYAR GANDAVAA
JORDAN LE GOUEFF — LUKE HA
GARRETH HADFIELD — CATHERINE HEWITSON
ROBERT JONES — ALI KADHIM
BEAU KAROLOS — PETER KISMARTONI
KENNY LOW — JUNCHANG LU
CODY MACKIE — NARANBAATAR MANDAKH
DONNY MASOE-POTOI — JACKIE MURAY
BAT-ERDENE MYAGMAR — CYRUS NING
JASON O'HALLORAN — TIM PARSONS
PUVEN PATHER — RAWAND SALMAN
ZHANNA SATTSAEVA — MARCO SINIGAGLIA
JOSHUA SMITH — GLENN SUTER
LAI-WEI TANG — ALEX TIME
KEVIN WILLIE — JONATHAN WONG
MASA YAMAGUCHI — LAUJINE YASSIN
MUNKHJARGAL YONDONJUNAI — CHONG-WEI ZHANG

Stunt Bus Passengers

JOSH WALLACE — CHARLOTTE LEONIE
LUCY LANTZ — GREG ECKELS (SMITH)
RANDOLPH FIELDS — YVETTE LUTONADIO

Stunt Riggers

LEE ADAMSON — CAMERON AMBRIDGE
BRADD BUCKLEY — SEBASTIAN DICKINS
PAUL DOYLE — AIDAN GILLETT
ALEX JEWSON — OLGA MILLER
PHILIP PARTRIDGE — PAUL PEDERSON
JESSE ROWLES — MAX SHARKEY
BEN SIEMER — RILEY SUTER
DARREL WALSHE — CHRIS WEIR

Stand-Ins . . . . . CHARLES JI
DANIELLE SHI
LEONARD SUN
FINOLA XIE

Supervising Art Director . . . . . RICHARD HOBBS
Art Directors . . . . . MICHELLE MCGAHEY
JACINTA LEONG
MARK DAWSON
Assistant Art Directors . . . . . BRIAN NICKLESS
MARA GARANZINI
KATE MCCOWAGE
Art Department Coordinator . . . . . LAUREN WILD
Asst. Art Dept Coordinator/Clearances . . . . . ANNA BROADBENT
Digital Assets . . . . . KHRISTINE PEREZ
Art Dept Runner . . . . . KYLEE BURGESS
Horse Master/Animal Wrangler . . . . . GRAHAM WARE
Set Designers . . . . . AXEL BARTZ
TERESA MEOLI
PRUE PARSONS
ZANDER RICKETSON
CARLO CRESCINI
C & C Draughtsman . . . . . LUKE CASKA
Draughtsman . . . . . TATUM HAYEK
3D Modeler . . . . . JAKE HEMPSON
Set Model Maker . . . . . EDUARDO DE MACEDO
Screen Graphics Supervisor . . . . . MARTIN CROUCH
Touch Designer Programmer . . . . . CHRIS WILSON
Set Design Trainees . . . . . JONATHAN HINDMARSH
MAYA KEYS
Concept Illustrators . . . . . DALE MACKIE
ANTHONY ALLAN
NICKY CAMPBELL
JEREMY LOVE
EV SHIPARD
Concept Artists . . . . . SEAN HARGREAVES
FABIAN LACEY
ULRICH ZEIDLER
DEREK C. PENDLETON
Storyboard Artists . . . . . DANELLE DAVENPORT
TODD HARRIS
DAVID KRENTZ
JANE WU
Design Assistants . . . . . LAURA ANN LUCAS
ARA STEEL
SAMANTHA TOWNSEND

Visual Development Manager . . . . . AJ VARGAS
Visual Development Coordinator . . . . . SAMANTHA VINZON
Visual Development Concept Artist . . . . . ALEKSI BRICLOT

Senior Digital Sculptor ..... ADAM ROSS

Visual Development Concept Illustrators

ANTHONY FRANCISCO
ALEXANDER MANDRADJIEV
PHIL SAUNDERS
JOHN STAUB
JUSTIN SWEET
RODNEY FUENTEBELLA
JERAD MARANTZ
JANA SCHIRMER
TULLY SUMMERS
JACKSON SZE

A Camera Operator/Steadicam ..... KARSTEN JACOBSEN
A Camera First Assistant ..... DAVID ELMES
A Camera Second Assistant ..... NAOMI SHARP
B Camera Operator ..... CALUM MCFARLANE
B Camera First Assistant ..... GERARD MAHER
B Camera Second Assistant ..... KRISTI GILLIGAN

Digital Imaging Technician ..... JAY PATEL
Digital Imaging Technician Assistant ..... LOUIS WYVILL
Digtal Imaging Technician Trainee ..... ANDY DIEP
Camera Loader ..... JUSTIN LATIMER
Camera Trainee ..... HOLLIE BLACK

Post Production Supervisor ..... JASMINE KOSOVIĆ
First Assistant Editors ..... MATT ABSHER
LESLIE WEBB
IRENE CHUN
Second Assistant Editors ..... YU JUNG HOU
MAX FISHER
Post Production Supervisor (AUS) ..... DANIELLE DALY
First Assistant Editors (AUS) ..... LUCA BYRNE
ADOMA ANANEH-FIREMPONG
Second Assistant Editors (AUS) ..... CARA HARVEY
VERONICA BUHAGIAR
CHRISTINE CHEUNG
LISA XIA
Editorial Trainee (AUS) ..... VANESSA BRAY
Supervising Music Editor ..... RAMIRO BELGARDT
Music Editor ..... DEVAUGHN WATTS
Post Production Coordinator ..... KAYLEY KEMP
Post Production Accountant ..... AMANDA LAM
Post Production Assistant
Accountants ..... NATTAKARN KULLAMART
TRACY LAM
SASITORN CHITRANUKROH
Post Production Payroll Accountant ..... KELSEY SCHNEIDER
Post Production Assistants ..... MOLLY BISCARDI-SILVER
PAUL CHYBA
LACHLAN EARLY
RUIXUAN BAI
ROSS AERIA

VFX Production Manager ..... HARRISON GOLDSTEIN
On-Set VFX Production Manager ..... COLE DARBY
Second Unit VFX Production Manager ..... LOUISE MCNICHOLL
VFX Marketing Coordinator ..... KATRISSA PETERSON
VFX Coordinators ..... SARAH CAVE
KRISTEN DREWSKI
JODIE WESTON
WILLIAM NEWIRTH
JASMINE NEWTON
Lead VFX Data Wrangler ..... DAVI SOESILO
VFX Data Wranglers ..... BRENT ARMFIELD
ESTÉ HEYNS
FRANCES BALDASARRO
Assistant VFX Data Wranglers ..... BEN RIDGWELL
SYNA SAN
MORGAN WRIGHT
VFX Witness Reference ..... DARIENNE ALPHONSO
JAMI BLOOD
Lead VFX Editor ..... ED W. MARSH
VFX Editors ..... JAMES LU
ANDREA MAXWELL
LAURIE HUGHES
BRETT MCMANUS
PATRICK J. BARRY
VFX Accountants ..... JANINE SCHIRO
NAZMEEN DHANSEY
SANDRA YEARY
Supervising Marketing Editor ..... CRAIG TANNER
Marketing Editors ..... IAN MCCLARREN
IVAN MOUTINHO
MARIALYSE VEGA MARTINEY
San Francisco Unit VFX Supervisor ..... KEVIN SOULS
Add'l Photography
VFX Production Manager ..... AMY HOLLYWOOD WIXSON
Add'l Photography VFX Data Wranglers ..... WILLIAM MCCOY
PHILIP HORN
San Francisco Unit VFX Data Wranglers ..... DUNCAN BLACKMAN
DACKLIN YOUNG

VFX Production Assistants

DAMIAN ROMANJEK
ADELAINE BALTAZAR
MICHAEL LEGATO
CINDY YOHANA
WESLEY MIDDLETON
JOSE SANDOVAL

3D Stereoscopic Supervisor ..... EMMA WEBB
3D Stereoscopic Producer ..... MADALYNN ROSE SADEGHIAN

Assistant 3D Stereoscopic Supervisor ..... SEAN GOLDMAN
3D Stereoscopic Technical Manager ..... ANDY YAMADA
3D Stereoscopic Editors ..... WAYAN PALMIERI
GUY WIEDMANN
Stereo & ScreenX Coordinator ..... C. THOMAS BARNARD
3D Stereo Senior Production Coordinator ..... TAGUI CHILYAN
3D Stereo Production Coordinators ..... STEVEN BAKER
BRIAN O'GRADY
3D Stereoscopic Production Assistants ..... SOPHIA CRUM
RYAN HARVEY
Production Supervisor ..... CANDICE PREDDY
Production Coordinator ..... TALIA BUCKBERRY
Production Coordinator (LA) ..... BRIANNA HOSKINS
Travel & Accommodation Coordinator ..... RYAN MAKEPEACE
Assistant Production Coordinators ..... SHAELYN DOWNING
KAROLINA BANDA
Coordinator – Trainee Program ..... JONATHAN ROBERTS
Coordinator – COVID-19 Testing ..... ALEXANDRA GAY
Production Secretaries ..... SOPHIE BROSNAN
ZAK STEVENS
AARON LAMBE
Script Supervisors ..... KRISTIN VOUMARD
LYN MCKISSICK
Second Second Assistant Director ..... TOM MCCAW

Stunt Assistant Directors ..... KILLIAN MAGUIRE
KATHLEEN O'DWYER
Crowd Assistant Director ..... SAMUEL FAULL
Third Assistant Director ..... NEIL SHARMA
Third Assistant Director (Base) ..... MANON LEWIS
Physical Asset Coordinator ..... SOPHIE MCKEOWN
IT & Network Technicians ..... HARRISON MCGEARY
EMMA KELLY
Assistant Director Trainee ..... ELIZABETH PEARSON
Set Production Assistants ..... SHAYNE CARTER
GEORGIA NOTTAGE
FOREST LIN
EMILY O'CONNELL
VANESSA PUGH

Financial Controller ..... CHRIS ROBSON
Production Accountant ..... ANGELA KENNY
First Assistant Accountants ..... LINDSAY LITTLE
MONIKA STANKOWSKI
Payroll Assistants ..... RHIAN BIRD
MIMI DOUGHERTY
Accounting Trainee ..... VIJAY SHAN
Art Department Accountant ..... ANDREW LINDLEY
US Payroll Accountant ..... DANIEL LAWLOR
Australian Payroll Accountant ..... BELINDA CAHILL
Cast & Stunt Payroll Accountant ..... IMOGEN BROOKS

Second Assistant Accountants

ALISON GOODWIN DE ARAUJO — HANNAH ZHENG
CAMERON HAYES — TONY TRAN
WILLIAM TRAEGER — SYLVANA GREGAN

Accounting Assistants ..... GUY BRICKNELL
MAX TAYLOR
ALEX PETTARAS
STELLA KIM
CAMILLA PEMBERTON

SFX Supervisor ..... DAN OLIVER
SFX Assistant Supervisor ..... ARTHUR SPINK
SFX Pre-Rig Supervisors ..... BRUCE BRIGHT
RODNEY BURKE
SFX Workshop Supervisor ..... MATT WARD
SFX Breakaways Supervisor ..... TRISTAN FITZGERALD
SFX Motion Control Supervisor ..... DAN CARLISLE
SFX On-Set Supervisor ..... TAJ TRENGOVE
SFX Office Coordinator ..... JASMIN LYFORD
SFX Runner ..... KINGSLEY LEABRES
SFX Trainees ..... JACK POPE
RUBY MARCHESE
SFX Buyer ..... BILLY AZIZ
SFX Solid Works Designer ..... JASON CHRISTOPHER
Head SFX Rigger ..... NICK MORRELL
Steel Shop Foreperson ..... JULIAN BORBIDGE
Lead SFX Technician ..... DOUG MEACHAM
SFX Breakaways Lead Technician ..... MARK GUFFOG
SFX Machinist ..... LANCE DAVIDS
SFX CNC Operator ..... PAUL REDDIN
SFX Workshop Assistant ..... JOSH MEACHAM

SFX Senior Technicians

TIM JORDAN — HERMAN BRON
RICHARD CROWE — JIM LENG
JAMES PAUL — FRANCIS BALL
JOHN SEARLE — PHILLIP YOUNG
TOM FORREST — CARL ERICKSON
TIM RIACH — JOEL GARDYNE
MAX HUGHES — CARLY THOMAS
JAMES O'CONNOR

SFX Technicians/Fabricators

ANDREW BEST — ALEX LEE
CHRIS LEECH — ARLO MARKANTONATOS
ELLA MCINNES — WILL POWER-TRENGOVE
MARCUS TAYLOR — TONY WATT

SFX Assistant Technicians ..... ANDREW WALLIS
JUDE O'REILLY
JACK TAYLOR
SFX Junior Technicians ..... ELLIOT KING
NELSON BURKE
JOSH JORDAN

Property Master ..... GILLIAN BUTLER
Assistant Property Master ..... DOUG FRANKS
3D Concept Artist ..... EDDY TAYLOR
Concept Illustrator ..... DANE HALLET
Senior Prop Buyer ..... BROOKE MORRIS
Prop Buyer ..... HOSANNA HEINRICH
Assistant Property Coordinator ..... YAZMIN BRADLEY
On-Set Standby Props ..... SHANE BENNETT
Assistant On-Set Standby Props ..... BELLE BLAMEY
Second Assistant On-Set Standby Props ..... JACK PRIEST
Property Storeperson ..... JEREMY LLOYD
Property Assistants ..... LAURA WILSON
LACHLAN BROWN
SAMANTHA CHEBATTE
LILY WATSON
Property Runner ..... JOSH TAYLOR
Property Trainee ..... BIANCA TOMCHIN
Prop Manufacturing Trainee ..... MEG HAMILTON
Weapons Art Director ..... LAURIE FAEN
Weapons 2IC ..... LISA JAVELIN
On-Set Prop Weapons ..... ANDREW PLAYFORD
ADRIAN CORDERO
SHANE MELDER
Weapons Finisher ..... JOHN BURLESS
Weapons Assistant ..... NONO IACONO
Head Prop Maker ..... BRETT BEACHAM
2IC Prop Maker ..... MATT STANFORD
Prop Manufacturing Coordinator ..... TIFF CHUCK
Prop Manufacturing Engineer ..... MARTIN CROWTHER
Pattern Maker ..... PETER OWENS
Senior Prop Painter ..... STEVEN PARKER
Head Mould Maker ..... JOSH BEACHAM
Prop Manufacturing Runner ..... DAVE NAGEL
Prop Manufacturing Leading Hands ..... RONALD RAMETTA
ADAM GRACE
RAY COULSON
JOHN SATTLER
MICHAEL ELVIDGE

Senior Prop Makers

FRANCESCA SABETO
MEL MILANOVIC
ADAM COYLE
SHARON KENNEDY
JAMES WOODLEY
TRISTAN LUCAS
ELLISHA JAMES

Prop Makers ..... SANDY KELLY
KEYA CAWOOD
INDIGO-ROSE REDDING
JERRY WASHINGTON

Assistant/Junior Prop Makers ..... OLIVIA SIPPEL
TAMLYN TEOW
MALI BEACHAM
HENRY WILKINSON

Set Decorator ..... REBECCA COHEN
Assistant Set Decorator ..... CHRIS BRUCE
Leadperson ..... NIKKI PEACE
Leading Hand ..... LEIGH WELSH
Set Dec and Props Coordinator ..... ALICE GRIDLEY
Set Dressers ..... NICK HERNANDEZ
JOSH RILEY
On-Set Dresser ..... LOUISE GALLIGAN
Store Person ..... GABRIELLA SELIN
Swing Gang ..... DORAN MCQUIRE
SUSANNA SYKES
Graphic Designers ..... BRIAN CARLIN
KEN LAU
Graphics ..... JACQUI SCHOFIELD
Assistant Graphic Designer ..... EMILY LAM
Concept Illustrator ..... BRIANNA RUSSELL
HOD Soft Furnishings ..... GENEVIEVE BLEWITT
Set Dec Buyers ..... DIVA ABRAHAMIAN
PAUL SARPI
DANIEL WARING
ANNA DE MEYRICK
Furniture Makers ..... GUY MASEK
MAC NORDMAN
Senior Drapers ..... ANDRIJA CHAPMAN
SHANE PHILLIPS
EMILY LEWIS
WENDY CORK
ANGELA WHITE
Painters ..... DENNIS ARCHER
LACEY MALICE
ANNA HEROLD POLA
LUCY HUGHES
Set Dec Runners ..... CLARE STAUNTON
WILLIAM FARGAS
MARCUS AZON
Set Dec Assistant ..... COURTNEY WESTBROOK
Set Dec Trainees ..... MEIKO WONG
KELSEY LEE

Head Practical Lighting ..... SAM HOPKINS
Practical Lighting 2IC ..... NATHAN MORSE
Senior Practical Lighting Electrician ..... JOEL KLINGER
Practical Lighting Electricians ..... IAIN GODFREY
MICK PEDDER
LED Technicians ..... ALEX HATCHARD
RENEE MCCLENAHAN
NED PANNELL
NEIL JAMES
IAN BLACKBURN
Practical Lighting Apprentice ..... LUCAS ORLOFF
Greens Supervisor ..... RON WALLEKERS
Greens 2IC ..... BRETT LANGBY
Greens Standby ..... DUNCAN SORBY
Greenspersons ..... LUCY ALLAN
HOLLY WALLEKERS
JESSE HERRING
VINCENT CLAYTON
Greens Labour ..... RACHAEL MILES
BRYAN O'NEILL
HUGH ALLAN
MATTHEW HUSSEY
EMMA BEECHER
Greens Assistant ..... FELIX WHEELER

Sound Mixers ..... GUNTIS SICS
PETER DEVLIN
Boom Operator ..... GERRY NUCIFORA
Sound Utility/Second Boom Operator ..... EMMA BARHAM
Video Playback Operator ..... LUIS OLIVARES
Video Playback Assistant ..... KADISON NOACK
Sound Trainee ..... MAX PETROVIC

Gaffer ..... REG GARSIDE
Best Boy ..... MARK LEVEY
Off Set Best Boy ..... MARK WATSON
Board Operator ..... BRADLEY SAX
LED Lighting Technician ..... CHARLIE ADAMS
Senior Lighting Technicians ..... JAMIE GARSIDE
CHRIS FOLLET
Manitou Operators ..... CLINT ROCHE
DARRYL DEMPSEY
Rigging Gaffer ..... MARK JEFFERIES
Rigging Electrics Best Boys ..... SHANE MOWDAY
BRENDAN MADDEN
Rigging Electrics System Designer ..... LISA EDDY
Rigging Electrics Crew Supervisors ..... SIMON EDIE
MARCOS CASTRO
Rigging Electrics Console Operator ..... DANIEL MORGAN
Slewing Telehandler Operator ..... JASON HUNTER
Senior Rigging Electricians ..... HARRY CLEGG
JASON EDWARDS
Lighting Trainee ..... EMILY WANG
Lighting Technicians ..... PHIL BACON
TOM BRIAN
NATHAN GRANT
MATT DICKINSON

Junior Lighting Technician ..... GABRIEL MORRISON

Rigging Electricians

STEPHEN GRAINGER
GARRY WATSON
TIMMY RICHARDSON
TEDDY WILLIAMS
JIREH WOODFORD
STU RILEY

Junior Rigging Electricians ..... NIK DAMIANAKIS
NICHOLAS WOODGATE
HAMISH LUNGO

Key Grip ..... TOBY COPPING
Best Boy ..... JUSTIN MEINESZ
Off Set Best Boy ..... PAUL HAMLYN
Camera Dolly Grips ..... MICK VIVIAN
JASON HANSFORD
Scorpio Crane Operator ..... MATT COPPING
Scorpio Crane Assistant ..... RICKY LONCARIC
Oculus Head Technician ..... ISAAC CONYERS
Grip Assistants ..... MOLLY GROSVENOR
KURT INGRAM
Key Rigging Grip ..... THEO THOMAS
Rigging Grip Best Boy ..... KEVIN MORAN
Rigging Grip Foremen ..... HUCKLE CLEARY
ISOA RAINIMA
JOHN LOWREY
HENRY RICHARDS
Leading Hand Rigging Grips ..... ANDY NEWMAN
BRAD MOORE
ROBERTAI MCKIBBIN
Rigging Equipment Coordinator ..... GEOFF KELLY
Grip Trainee ..... SEAN FURZE

Grips

BENJI COPPING — BRYAN SOLBRANDT
JOSH CALDER — JOSEPHINE MCAVENNA
TRAVIS CILIA — API BEACH
DANIEL COPPING (JUNIOR)

Senior Rigging Grips

TIM FONG — CHARLIE NOTT
JASON LIU-BRENNAN — MATT DAABOUL
ROSS POWDERLY — CRAIG BAILEY
TARQUIN FAGGETTER — ZACHARY VUKI
KIERAN CUMMINGS — BENJAMIN MCCARTHY
ROMANA BEGUM — TODD HARTNELL
LIAM KENNEDY — MAX WYNNE
JOSE ACOSTA — KRISTIAN PARATA
MATT LANDY — ZOE MARTIN
ALEX HOLVER — SAM MCCOOK
RHYS PAYNE — RICHARD GALER
JAMES DE SALIS — TARN MOTT
BENJAMIN KOMEY — LUCAS MARTIN
JOSH LAWRENCE-SAUNDERS — LLOYD NEWLYN

Rigging Grips ..... RICK SCHAEFFERS
MARTIN FALWASSER
WILLIAM MOORE
RICK BROOKES
OSCAR CLARKE

Supervising Location Manager ..... PHILLIP ROOPE
Location Manager ..... DANIEL POWER
On-Set Location Manager ..... DAVID WATTS
Unit Set Coordinator ..... GRACE HYDE
Unit Manager ..... NAT PURDON
Assistant Unit Manager ..... DERMOT LEYBOURNE
Base Camp Manager ..... SIMON LUCAS
Location Trainee ..... ROLEY LEWIS

Unit Assistants

ALAN WILCOCKSON — ASHLEA BROWN
CAMERON MCQUEEN — CHARLIE RODRICK
CYRUS PILKO — DARREN BRAIN
ISABELLA WILSON — JAMIE MCVICKER
KAILY HIGGINS — MATTIA NICOLLI
MICHAEL NATION

Assistant Costume Designers ..... CHELSEA STAEBELL
JOY HANAE CRETTON
Costume Supervisor ..... ELLY KAMAL
Costume Supervisors (LA) ..... ARI GOLD
LORI DELAPP
Costume Coordinator ..... KYLIE MATHER
Key Costumers ..... JAMELLA HASSAN
JILLY GUICE
Key Costumer (LA) ..... CINDY ROSENTHAL
Key Background Costumer ..... CHRISTINE MUTTON
Key Background Costumer (LA) ..... MELANIE GHISAYS
Standby Costumers ..... DAN OWEN
ANNA BURSTALL
JACQUELINE HARKIN
RUBY WELLS
Assistant Standby Costumer ..... KIM MORAN
Standby Costumers Background ..... FELICE MERCORELLA
AMY LANSER
JASPAR GOODMAN
Junior Costumer ..... KELCEY PROBERT
Prep Costumers (LA) ..... ELISA SEBRA
LAWRENCE QUON
Graphics Illustrator (LA) ..... ANDY CAMPBELL
3D Artist ..... EDDY TAYLOR
Head Specialty Costumer ..... MEG ASHFORTH
Specialty Costume Forepersons ..... STACIA LANG
MELINDA ILER (LA)
Specialty Costume Manufacturing ..... SUZANNAH MCRAE
Specialty Costume Sculptor ..... CHRIS MARINOVICH
Specialty Costumers ..... LAUREN HUNTER
ALICE DE GROOT
RACHEL PINES
ELLIE TURNER
VAN HUA (LA)
Specialty Costume Stitchers ..... LAURIE VERLING
MARGARET GILL
Specialty Costume Alteration/Fitter (LA) ..... MARGARTIA KALEND
Specialty Leather Manufacturer ..... SORJERI TANE
Specialty Leather ..... LAUREN REDPATH
JEMIMA SNARS
Marvel Costume Supervisor ..... WENDY CRAIG
Marvel Costumer ..... DOUG MALLETTE
Marvel Costume Production Assistants ..... HUNTER CRAIG
CAITLIN KAGAWA
Costume Trainees ..... DANIELLE SOOLE
NATALIE BEESON
Digital Assets Managers ..... SABINA MYERS
CATHERINE STEELE
Digital Assets Manager (LA) ..... KELLY RIDGEWAY

Costume Design Production Assistants ..... GENEVIEVE GRAHAM
MARISA MELIDEO
Costume Accounts Assistant..... CAROLYN BURKE
Costume Assistant ..... GINA DREW

Costume Buyers

JADE SIMS
JUSTINE BARKER
SUSAN LEE (LA)
ALLY MANSELL
MONICA FREYRE (LA)
SERENA FIUMI (ROME)

Head Cutter/Fitter..... VENITA DERBYSHIRE
Cutters/Fitters ..... MATHILDE MONTREDON
JO THORPE
SUZETTE WATERS
LYNDA ARNOLD (LA)
Assistant Cutter..... MARGARET GILL
Alteration Fitters (LA)..... MARIANNE PARKER
JADE BRANDT
KELLY CERCONE
Tailor ..... PATRICIA BARKER
Draper (LA) ..... MANUELA MACHADO
Ager/Dyer (LA)..... LIZ OLIVER
Key Textile Artists ..... ESTHER MARQUIS
THOMAS CADDY
Art Finishers ..... ZANA KOMENE
ANDREA HOOD
Art Finisher (LA)..... PJ WORTHINGTON
Junior Art Finisher ..... ISABELLA PULLIN
Art Finishing Assistant..... ANGEL DE-WAAL ROBERTSON
Ironhead Painter ..... MIKE WOWCZUK
Painters..... RYAN CRIBBIN
WILLIAM VOURGOS
Textile Graphic Artist..... VICTORIA GARCIA
Senior Mould Maker..... GRANT BIFFIN
Mould Maker ..... ZEB TILDEN
Assistant Mould Maker..... BRITTANY WORBOYS

Stitchers

TARRA BRODERICK
SANDRA BARDWELL
ANITA ORAM
VICTORIA PERRY
CHARLIE APLIN
JACQUI LUCEY
ROSEMARY MARTIN

Costume Illustrators..... DARELL FUENTES
OKSANA NEDAVNIAYA
MARIANO A. DIAZ
FILIPE SANCHEZ

Concept Artists

STEPHAN MARTINIERE
ED NATIVIDAD
ROB MCKINNON
CONSTANTINE SEKERIS
JOSHUA FEUERRIEGAL
KEITH LAU

Specialty Costume Assistants

GRACE BROWN
JACQUI HUDSON
ZOE ROLFE
BELLA-ROSE BOWMAN
GEORGIA HARPER

Costume Assistants

MATT HARRIS
RUBY KASTNER
LUKE D'ALESSANDRO
EMMY BARKER
LACHLAN MCFAYDEN
GEK-KYM YEOW
SELMA IBRAHIM

Makeup and Hair Designer ..... RICK FINDLATER
Stunts & Extras Makeup & Hair Supervisor..... LARA BIRCH
Hair/Wig Maker ..... DALIA FERNANDEZ
Hairdressers ..... GEMMA WOODS
KALOTINA AMPERIDIS
DAVID JENNINGS
Hair and Makeup Artists..... MICHEALA MACRAE
SARAH BERNARD
Background Hair and Makeup Artist .... TERRI MEISSNER FARMER
Hair and Makeup Trainees..... BRIOHNY WALKER
JENNY LEE
JULIANNE DE MATOS
Makeup Artist to Mr. Leung..... LEE NE KWAN
Assistant Makeup Artist to Mr. Leung ..... TING LI

Makeup Artist to Ms. Yeoh..... LYNNE O'BRIEN
Makeup Artists..... SIMON JOSEPH
TIA STEPHANOU
Assistant Makeup Artist ..... MICHELINE SIOU
Junior Background Hair and Makeup Artist..... SAMARA GILDEA

Australian Casting..... AMANDA MITCHELL, CSA
US Casting Associate..... MOLLY DOYLE, CSA

Local Casting (Vancouver/China) ..... POPING AUYEUNG
Casting Consultant..... CECILIA CHI-YING LAU
Casting Assistants..... ANISSA GARCIA
SAGE ROSS
Australian Casting Associate..... KIMBERLEY GATT
Australian Casting Assistant ..... MIA WHIPP
Extras Casting..... ASHLEY DOUGLASS
Extras Casting Coordinator ..... OLIVIA GORDON
Extras Casting Assistant ..... KATIE HUGGINS
Unit Publicists ..... FIONA NIX
COURTNEY MAYHEW
EPK ..... ANTHONY ROSE
Still Photographer ..... JASIN BOLAND
Mandarin Translator/Dialect Coach ..... NOVA ZHENG
Mandarin Translators..... PAULINE CHAN
JESSICA TAN
Dialect Coach to Ms. Zhang ..... VICTORIA MIELEWSKA
ADR Voice Casting by ..... BARBARA HARRIS

Production & Development Manager ..... ALLANA WILLIAMS

Executive Assistant to Mr. Feige..... COURTNEY BAKER
Executive Assistant to Mr. D'Esposito ..... ELEENA KHAMEDOOST
Executive Assistant to Ms. Alonso..... HEATHER BENNERS
Executive Assistant to Mr. Grant ..... ELIOT LEHRMAN
Assistants to Mr. Newirth..... IONA HARRIS
WILLIS MCCORD
Assistants to Mr. Cretton ..... DAVID CAMPOS
AMI MELODY TAJIRI
LINUS GIBSON
Producers' Assistant..... ANDREW MITCHELL
Assistant to Mr. Leung..... LISA SCHAPER
Assistant to Awkwafina..... CASI MOSS

Assistant to Ms. Yeoh..... KIT WONG
Assistant to Mr. Wah..... SELINA LIN

Tutor to Mr. Zhang ..... AOIFE MOLLOY
Tutor to Ms. He. ..... CARRIE MARROW
Construction Manager ..... ROSS CLARKE

Construction Managers

JAMIE GARDNER — DANIEL EYRE
BRAD HOWARD — ROSS CAIRNS
ANDREW CHAUVEL — ROSS DONOGHOE

Office Manager ..... JUSTIN BRACE
Construction CAD. ..... MITCH CASS
Construction Safety ..... CHRIS HARRIS
Construction Office Assistant ..... JESSICA MILLFORS
Construction Buyers/Runners ..... TANE AHERN
TIMOTHY RIDGE
Standby Carpenter ..... SIMON YOUNGMAN

Construction Forepersons

JOSHUA GARDNER — NIGEL BOYLE
PAUL DOODY — SCOTT JENKINS
GEOFFROY DE MAERE D'AERTRYCKE — DAVID BARTLEE
MICHEL VERBEEK

Construction Electrician ..... ANDREW BOWLER
Tool Technician ..... PHILIP VAN BEERS
Construction Nurse ..... CASSILDE RICE
Construction Paramedic - Prospect ..... BENJAMIN SISTO
Standby Painter ..... GABRIEL SMITH

Leading Hands

RYAN LEECH — MARK DREW
JOEL HEPBURN — WAYNE BAKER
PAVOL BACHNA — FREDERICK HUGHES
SAMUEL JOHNSON — ANTHONY HATFIELD

Set Builders

BRETT WILBE — STEFAN VON REICHE
DANIEL VAN SON — RICHARD GALER
ROBERT SMITH — ZEB MADDEN
PHILLIP TELFORD-MUNOZ — DAVID THATCHER
GORDON PAULING — LEW PALAITIS
JED WILSON — CHRISTIAN PALMIERI
DYLAN BRON — EDWARD SHAWCROSS
DAVID LUZINSKI — LADISLAV LUZINSKI
MASON SMITH — LEON KOROBACZ
COLIN WORTH — LUKE SAMS
MATT DOS SANTOS — CHRIS HAMILL
LESLIE PYWELL — TROY NORWOOD
RUSSELL MOORE — DANIEL JORDAN
DARREN SAMS — JAMES HENDERSON
WILLIAM LATHAM — ROBERT LAUGHLIN
BRENDAN MULLEN — JACK BATTY
MATTHEW WENN — ANDREW BISHOP
LUKE HUGHES — JANELLE ARMSTRONG
WAYNE DISKIN — DAMIAN CLOTHIER
RAYMOND JONES — RICHARD NITZ

Carpenters

MITCHELL BROWN — JASON TOWERS
MATTHEW RICHARDS — NICHOLAS OATS
JACOB WATTS — COLIN RORY HENHAM
BEAU CLOSE — JOEL GERONTAKOS
JEREMY ROBBIE — MARTIN ASH
MICHAELA MCCLEMENT — DILLON MURPHY
PAUL STANLY — JACK THOMAS
DANIEL DICESARE — STEPHEN BEVITT
ZAC CAITLIN — PHILLIP KUSETIC
ASHLEY SMITH

Trade Assistants

MARCUS WATSON — EMILY POLSON
ROBERT HURT — VALENTIN COURTIN
TOR DOLLHOUSE — JACK DOHERTY
VESNA WALLINGTON — JACK MCGRATH
LIAM DEGIOVANNI — MITCHELL CRAIG
KYLE HULSBOSCH — RONALD ANDERSON
MICHAEL JOHNSON — PAUL SWAINSON
TIM LUKE — GRAYSON GALLOWAY
JOSHUA CAMILLERI — GAVIN ROMANIS

Trade Hands

ALEXANDER RAFF — ANNETTE HAGSTROM
EILEEN ORTIONA — JORDAN MARTIN
CODY DAWES-WALSH — JACK SCARCE

Head Staging ..... CAMERON DUVAUCHELLE
Senior Stage Hand ..... DANIEL REHUTAI

Stage Hands

RIKI MARSH — TAMAHAU TAWA
LENISE PENN — ROSS STEPHENSON
JAIMAN BAYLY — TED WILLIAMS
SONIA CHARIDA — WILLIAM BLYTH
COLIN HADICK — NATHAN AYLWARD
TIM WILSON

Senior Plaster Foreperson ..... GORDON HOBKIRK
Plaster Leading Hands. ..... GUIDO HELMSTETTER
MICHAEL COOPER
Plasterers ..... JOHN ROBINSON
NICOLE HOLMEWOOD
DAN GREGORY
FELIX MAGUIRE
Plasterer Assistants. ..... ZAC ABDURAHMAN
CHRIS CAHILL
TRISTAN STONE
THOMAS MASON
KAZU QUILL
Fibreglass Foreperson ..... DARREN ROWSELL
Fibreglass Leading Hand ..... STUART ROWSELL
Set Fibreglassers ..... GRANT BIFFIN
SIMON MORALES
Leading Hand Mould Technician. ..... GABRIELE FACCHINEI
Set Mould Technicians ..... ANDREA SZALAI
FRAZER EAST
Mould Technicians ..... JACK VIGNES
JOHN MARSH
Mould Assistants. ..... KEYA CAWOOD
ROBYN MCMURRAY

Mould Labourers . . . . . DAVID BOWLING
LACHLAN ORR
Construction Foreperson Rigger . . . . . MICHAEL TRAYNOR
Head Scenic Artist . . . . . GAETANO LAGANA
Key Scenic Artist . . . . . BILL UNDERY
Scenic Forepersons . . . . . MATT LEARY
MATT JORDIN
ANGELINE DRINAN
STEWART BURCHALL
Scenic Leading Hands . . . . . BENJAMIN CASHMAN
AIMEE FRANCIS
TOBI GAMBLING
JUANITA SCHLINK PEREZ
Set Finishers . . . . . KIERAN STRANG
SAMSON CLOUSTON
LOTTA MADDEN
JOSHUA ADAMS
LUCINDA NUTTER

Painters

JAKE KLARNET
BENJAMIN ROBERTSON
MAX HOWARD
DECLAN O'DOHERTY
LIAM TOMPKINS
LEWIS DEAN
GEORGIA MANSER
HEATHER MIDDLETON
GABRIELLA DE CANDIA
ONDINE SEABROOK

Painters Assistants

AARON JORDIN
LYDIA CARROLL
BENJAMIN REID
JARRAD BARLOW
SHARON CAMERON
CHLOE PRESCOTT
ALYSSA ENRIGHT
YANNICK JAMEY

Paint and Brush Hands . . . . . NAOMI STEINHOUR
LACHLAN GILMORE
JACK JOHNSON
TILLY HOBKIRK
Head Sculpting . . . . . STEVE CARROLL
Sculpting Forepersons . . . . . ALEX BEERE
DANTE PASSMORE
BELINDA VILLANI
WANTANA SUESET
Sculpting Leading Hands . . . . . SEBASTIAN BARKOCZY
RAYMOND BARRY
Sculpting Leading Hand . . . . . ASSAF CARMELI

Set Sculpt Fabricators

NATHAN HILL
REBECCA KENCHINGTON
PETER RUDD
MARK BAILEY
AMY MCMAHON
ZAMMIA ONOZUKA
CHRISTOPHER GEISSMANN
CHARLOTTE MURCH
Fabricator Assistant . . . . . DARREN EYEARS
PHILLIP FERNANDEZ
Fabricator Hands . . . . . CARL HOPPER
LIAM PETTET
Fabricator Labourer . . . . . DAVID FASULLO
JASMINE GRIEVE
BAELEY ELGOOD
WILLIAM WONG
BENJAMIN HEBER
Steel Supervisor . . . . . CARLO CAPOLUPO
Steel Forepersons . . . . . EMANUELE GIOIA
MIKE LAMB
Steel Set Builders . . . . . RAQUEL BACATAN
PHILIPPE DEBAR
DILLON MACEWAN
PETER STRIDE
Steel Leading Hand . . . . . JOSHUA DARCY
Steel Workers . . . . . DAVID BEAUCHAMP
PAUL GOODSELL
Steel Trade Assistants . . . . . GERARD COLLINS
ALICE RICHER-WARD
Steel Hand . . . . . LIONEL BAWDEN

Catering by . . . . . GUY FIRTH – ZEE CATERING
Craft Services . . . . . GEORGIA PETLAND-HUME
SALLY SNOWDEN
ALICE REYNAUD
Safety Supervisor . . . . . BRIAN GROGAN
COVID-19 Support . . . . . ADAM FARMER
Unit Medic . . . . . EMMA MCCABE
Key Set Security . . . . . DAVID MILLER
ELIZABETH MILLER
Location Security . . . . . SAFE KNIGHT
Security Trainee . . . . . ANDY LAM

Environmental Steward . . . . . CIARA GREEN
Environmental Assistants . . . . . IMOGEN HANSEN
RHAVIN BANDA
Health and Safety Manager . . . . . CRYSTAL COOKE
Health and Safety Supervisors . . . . . KELLY FERGUSON
ELSEY ISRAEL

Health and Safety Assistants

TUA TUA
IOANNA DIMITRA KOKINAKOS
JULIETTE BECK
MIMI ROSENBAUM
NICOLANGELO LEONE
PEYTON COLE
SARAH HATZON
VAUGHN PREDDY
ELIAS HATZON
JACK DIGNAN
KAREN FARNSWORTH
NATALIE PEREZ
NOAH FOWLER
REBECCA ELDER
SCOTT JOHNSTON

Security Guards . . . . . ABDUL ELMIR
DEAN QUINTAL
EDDIE ALOFI
MEHDI AL KHUZAI
SAM JAMAL

Transport Manager . . . . . DAVE HEAZLEWOOD
Set Transport Captain . . . . . PETER COLES
Transport Coordinator . . . . . ZOE SCHULZE
Freight Coordinator . . . . . TOBY GIBSON
Picture Vehicle Runner . . . . . WILL FLEET
Picture Vehicle Coordinator . . . . . DEAN MAGUIRE
Picture Vehicle Fabricator . . . . . ALEX STRACHAN
Picture Vehicle Head Mechanic . . . . . MARK MCKINLEY
Picture Vehicle Buyer/Dresser . . . . . MATT MILGATE

Vehicle Mechanics

LACHLAN PAYNE
JAMES JOHNSON
SCOTT COLE
MICHAEL GALEA
MARK WILSON
ANTHONY AYRES

Drivers

ROGER BAKER
ANICA BERNDT
PETER FLYNN
GRANT FRENCH
YAN JAMIESON
ROBERTO KLAIC
RUARI LOUGHREY
TOM MICHAEL
CORINNA SPOONER
CELESTE TROPIANO
WILLIAM BATEUP
CHRIS DALY
TONY FLYNN
MATT HART
PATRICIA KLAIC
DAVID LEE
BEN MCMASTER
DEBBIE PALTOS
SHALIE SWEETNAM
JUSTIN WERNICKE

SECOND UNIT

First Assistant Director ..... SCOTT LOVELOCK
Second Assistant Director ..... ERIN LANDER
Director of Photography ..... ROSS EMERY

Stunt Coordinator ..... YASCA SINIGAGLIA
Fight Coordinator ..... GUILLERMO GRISPO
Key Stunt Rigger ..... ANDY OWEN
Art Director ..... JAN EDWARDS
Standby Props ..... BEN WALKER
Standby Props Assistant ..... BYRON MCGILVRAY
On-Set Dresser ..... NATALIE HUNTER
SFX On-Set Supervisor ..... JABIN DICKINS
SFX Senior Technicians ..... DARREN FRANK
JAMIE HOWE
Sound Mixer ..... MARK VAN KOOL
Boom Operator ..... NATHAN BADDER
Gaffer ..... RICHARD MASON
Best Boy Lighting ..... TOMMY HANKINSON
Board Operator ..... SIMON HOURIGAN
Lighting Technicians ..... JOSEPH CHEBATTE
BALINT MAJOR
Key Grip ..... GARY LINCOLN
Best Boy Grip ..... ROWAN PEACOCK
Dolly Grip ..... DAVE SHAW
Crane Technician ..... SCOTT BROKATE
Senior Grips ..... DAVID LITCHIELD
JOHNNIE LEAHY
Grips ..... TOM AH KUOI
CINO GIONTA-LANE
Key Costumer ..... PENNY MACKIE
Costumer ..... AMANDA ENDERS
Assistant Costumer ..... OLIVIA KEROS
Transportation Captain ..... BILL DOWNLING
Catering by ..... SAMOVAR CATERING
Production Coordinator ..... KATE WEATHERLY
Production Secretary ..... EVELYN THRASYVOULOU
Script Supervisor ..... KATHARINA KEIL
Second Second Assistant Director ..... DAN COLE
Third Assistant Director ..... LUKE DUNHAM
Third Assistant Director (Base) ..... REBECCA KEROS
Production Assistants ..... RACHEL MARKUS
MICHAEL KNOTT
GAVIN GUAN
A Camera Operator ..... FRANK FLICK
B Camera Operator/Steadicam ..... TIM WALSH
A Camera First Assistant ..... ADRIEN SEFFRIN
B Camera First Assistant ..... RICKY SCHAMBURG
A Camera Second Assistant ..... CAROLINA IZQUIERDO DUARTE
B Camera Second Assistant ..... BONNIE CHAI
Truck Loader ..... NASH VISO SANDE
Camera PA ..... AIDEN EMERY
Digital Imaging Technician ..... MICHAEL EASTER
Digital Imaging Technician Assistant ..... ROCKY SOVECHLES
Video Playback Operator ..... ANTHONY DIAS
Video Assistant ..... NICK ALLEN
Safety Supervisor ..... ANDREW BEATTIE
Unit Medic ..... KAREN LORING
Set Security ..... JASON WILLIAMS
WAYNE ELWELL
Unit Manager ..... PATRICK ELKINGTON
Assistant Unit Manager ..... JOHNNY K
Unit Assistants ..... BILLIE MILNE
DAVID LANE
SIMONNE ARDILLEY

SAN FRANCISCO UNIT

Second Unit Director ..... MIKE GUNTHER
Unit Production Manager ..... ROBIN LE CHANU
First Assistant Director ..... VINCENT LASCOUMES
Second Assistant Director ..... CHRISTOPHE LE CHANU
Stunt Coordinator ..... KYLE WOODS

Stunt Performers

ALEX SCHOENAUER
ANDREW DECESARE
SERA TRIMBLE
GEORGE ALEXANDER
BILL YOUNG
SLI LEWIS
VINCENT O'BRIEN
KIAL BUTLER
DAVID PHILLIPS
JAMES WALLACE II
ROCKY CAPELLA
MICHAEL MARTINEZ
TONY BRAKOHIAPA
DANTON MEW
MICHELLE JUBILEE GONZALEZ
THOMAS FORBES-JOHNSON
BRAD MCCABE
DAVID WALD
MIKE JOHNSON
COLEEN TRACY
CJ STUART
DAN MAST
LAUREN SHAW
GURU KHALSA
FLIP RODRIGUEZ
ANDREW NEIS
TIMOTHY LAJCIK
ANDREW GARLOK MEW
ROBIN BONACCORSI
KELLY RICHARDSON

Director of Photography ..... IGOR MEGLIC
Production Supervisor ..... HEIDI ERL
Art Director ..... MICHAEL GOLDMAN
Set Decorator ..... DANIEL KORN
Leadperson ..... MIKE HELBIG
Second Second Assistant Director ..... JEFF GOODELL
Add'l Second Second Assistant Director ..... BRYAN GILDNER
Financial Controller ..... MICHAEL FRAYEH
Unit Production Accountant ..... DIDI TOKOVA
SFX Supervisor ..... ELIA POPOV
SFX Coordinator ..... COURTNEY WILCOX

Props Master . . . . . ANNA ROGERS
Gaffer . . . . . DREW NELSON
Costumes Supervisor . . . . . JAVIER ARRIETA
Hair Department Head . . . . . YVETTE RIVAS
Makeup Head . . . . . GRETCHEN DAVIS
Construction Coordinator . . . . . BEN NICHOLS
Health & Safety/Environment . . . . . HIROSHI IGAKI
Extras Casting . . . . . RICH KING CASTING
Production Coordinator . . . . . DAISY TENORIO
Script Supervisor . . . . . CAROL DE PASQUALE
Camera Operators . . . . . NINO PANSINI
MAURICE MCGUIRE
STEPHEN BUCKINGHAM
Camera First Assistants . . . . . TODD SCHLOPY
ROB SAGASER
VANCE PIPER
MARK SANTONI
DENNIS ROGERS
VTR Operator . . . . . MARK POLISCHECK
Sound Mixer . . . . . FRED RUNNER
Picture Car Coordinator . . . . . DENNIS MCCARTHY
Picture Car Foreperson . . . . . RICHARD COLAROSSI
Locations Manager . . . . . PATRICK RANAHAN
Transportation Coordinator . . . . . CURT GROOMS
Key Grip . . . . . PETER CHRIMES
Catering . . . . . TONY'S FOOD SERVICE, INC
Chef . . . . . MARA KERUM
Craft Services . . . . . PENNY JOHNSON
Medic . . . . . PHIL BUCKLEY
Security . . . . . JC CULLINS

ADDITIONAL PHOTOGRAPHY UNIT

First Assistant Director . . . . . JOHN WILDERMUTH
Key Second Assistant Director . . . . . CRYSTAL MUNSON
Stunt Coordinator . . . . . CHRISTOPHER COWAN
Fight Coordinator . . . . . JUNCHANG LU

Production Designer . . . . . CLINT WALLACE
Art Director . . . . . RACHEL KONDRATH
Assistant Art Director . . . . . MARISA STELLY
Set Designer . . . . . WILLIAM HUNTER
Art Department Coordinator . . . . . HEATHER ELWELL
Script Supervisor . . . . . SHARRON REYNOLDS-ENRIQUEZ
Production Supervisor . . . . . VICKIE DE VARONA HSIEH
Production Coordinator . . . . . KENDRA RASMUSSEN
Assistant Production Coordinator . . . . . REBECCA DIFILLIPPO
APOC/Travel Coordinator . . . . . CHRISTINA TRBOVICH
Production Secretary . . . . . T.J. MARIES
Office Production Assistants . . . . . EMMA NEWIRTH
CALEB KNOWLES
Key Grip . . . . . ALEXANDER GRIFFITHS
Best Boy Grip . . . . . RICO PRIEM
A Dolly Grip . . . . . JAMES D. WICKMAN
B Dolly Grip . . . . . CHRIS SINCLAIR
Rigging Key Grip . . . . . DOUG LASATER
Rigging Best Boy Grip . . . . . GLEN PURDY
SFX Foreperson . . . . . STEVEN PANCAKE
Makeup Department Head . . . . . TYM SHUTCHAI BUACHARERN
Key Makeup Artist . . . . . JENNIFER ZIDE-ESSEX
Production Accountant . . . . . HEATHER TODARO
First Assistant Accountant . . . . . HERMAN COX
Payroll Accountant . . . . . DANIEL LAWLOR
Transportation Coordinator . . . . . NEIL MARSHALL
Transportation Captain . . . . . FRANK PORRAS
Set Security . . . . . DEVAN MCAVOY
Director of Photography . . . . . KIRA KELLY
Steadicam/A Camera Operator . . . . . COLIN HUDSON
A Camera First Assistant . . . . . ETHAN MCDONALD
B Camera Operator . . . . . VINCENT FOEILLET
B Camera First Assistant . . . . . SHAUN MAYOR
Digital Imaging Technician . . . . . DANIEL APPLEGATE
Video Assist . . . . . ALFRED AINSWORTH JR.
Second Second Assistant Director . . . . . SAMANTHA LUU
Key Set Production Assistant . . . . . KARLYNN SANTOS
Set Production Assistants . . . . . TOMI HUTTON
ELENA WASSERMAN
Boom Operator . . . . . MICHAEL PRIMMER
Chieg Lighting Technician . . . . . DALE BALANI
Assistant Chief Lighting Technician . . . . . CASEY DUNN
Rigging Gaffer . . . . . JEFF MATHEWS
Rigging Best Boy . . . . . RONNIE DENSFORD
Construction Coordinator . . . . . JEFF SHEWBERT
General Foreperson . . . . . DAVE DIERSING
Locations Manager . . . . . ALISON TAYLOR
Set Decorator . . . . . DAVID COOK
Leadperson . . . . . TYLER KETTENBURG
Property Master . . . . . CHUCK MCSORLEY
Assistant Prop Master . . . . . ROBERT FURE
Hair Department Head . . . . . LORI MCCOY BELL
Key Hair Stylist . . . . . ANDREW BELL

Health & Safety Manager . . . . . ALETHEA GEGES
Health & Safety Supervisors . . . . . ERIKA PENDERGRAFF
ANKE KUBALLA
Key Craft Service . . . . . LISA BLAIR

MARVEL STUDIOS

Head of Business & Legal Affairs . . . . . DAVID GALLUZZI
VP Business Affairs . . . . . RYAN POTTER
Executive in Charge of Production Legal . . . . . RACHEL VIGNEAUX
Production Attorneys . . . . . JANE BECKER
GRACE HAERI
DANIEL LOPEZ
Credits Executive . . . . . JEFF WILLIS
Script Clearances Executive . . . . . ERIKA DENTON
Clearances Manager . . . . . JENNIFER WOJNAR
Head of Production Finance . . . . . CHRIS MCCOMB
Production Finance Executives . . . . . KATHY MATTES
MAX MCFARLAND
Production Finance Senior Manager . . . . . MIKE SMIGIELSKI
Tax Incentives Manager . . . . . AISTE ANKUDAVICIUTE
Finance & Accounting Manager . . . . . MADISON D. HEILMANN
Senior Financial Analyst . . . . . ANDREA ARCHILA
Production Accounting . . . . . KAREN CROSSLEY
JAN S. UTSTEIN
ANGELA PRIETO
WILL BJORHOLM

VP Physical Production . . . . . MITCH BELL
Physical Production Executive . . . . . .DAWN CLOUNCH
Product Placement Executive. . . . . JULIE A. KELLER
Physical Production Manager. . . . . ALEXANDRA HALE
Physical Production Coordinators. . . . . TAMARIN PANAMA
MEGAN MARQUARDT
VP Visual Effects. . . . . .DANIELLE COSTA
VP Post Production. . . . . .CHRISTOPHER RUSSELL
Visual Effects Executive. . . . . TANISSA POTROVITZA SCHOEN
Post Production Executive. . . . . .KACIE KANE
VFX Manager . . . . . JACQUELYN RACINE
Post Production Coordinator . . . . . MEGAN SCHNEIDER
Visual Development Executive. . . . . ANDY PARK
VP Technical Operations. . . . . .RANDY MCGOWAN
Technical Operations Executive. . . . . .EVA PRELLE DEBOSE
Localization & Mastering Executive . . . . . ROMANA SAMARITANI
Digital Operations Manager . . . . . BRYAN PARKER
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VP Franchise Creative & Marketing. . . . . .SARAH TRULY BEERS
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KEVIN R. WRIGHT — JENNA BERGER
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BRIAN GAY — KELSEY LEW
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TIFFANY MAU — HOLLY MYER
JULIO PALACOL — KYLE QUIGLEY
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WILLIAM CHANDLER — GLENN CLYATT
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ALLISON HETTINGER — NICHOLAS HYBL
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GEORGE KOUSAROS — JOE LOCKMAN
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LEELA NAVARRO — GIOVANNI NAVAS
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MATT WALTERS — ISABELLE WARD
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RAYMOND ROJAS — MAT DORNEY
KYLE P. STRAUSS — BROOKE CLAUSEN
LIZA DEPIETRO — PAYDEN EVANS
MATT WILKIE

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MEGAN FLOOD — COLLIN PELTON
XAVIER ROMO

Shang-Chi Created by . . . . . STEVE ENGLEHART
and JIM STARLIN

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SVP Creative Advertising ..... JOHN "IBBY" IBSEN
EVP Publicity ..... MICHELLE SEWELL
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Filmmaker Services ..... JASMINE OSUNA
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Credit & Title Administration ..... JENIFER BETH KAPLAN
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VP Content Technologies ..... MARC BRANDON
VP Insights & Analytics ..... ERIK CROUTHAMEL
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Projection Engineering Supervisor ..... KEVIN ROSENBERGER

Avid Engineering

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MEGAN LUSK
VAN LUONG
STEPHANIE HAAS
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Risk Management ..... MATT RUFFNER
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VISUALIZATION

Visualization by
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DANE ALLAN SMITH
Third Floor Line Producers ..... EMILY UNRUH
LORI TALLEY
Third Floor Producer ..... ELIZABETH MONTES
Visualization Editors ..... TREVIN MATCEK
KRISZTIAN MAJDIK
GREGORY BISHOP
JOHN CALDWELL
Assistant Production Manager ..... SUMMER SHIGETANI
Visualization Production Manager ..... OLIVIA EICHENSEER
Visualization Supervisors ..... ANDREW HONACKER
INES BAUMGARTNER
SHANNON JUSTISON
Visualization Leads ..... ROBERT WIESE
MARVIN WOODYATT
Visualization Coordinator ..... VALERIE CADDELL

Visualization Artists

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SIQI YAN
WEI LI
CHANGMIN LEE
DYLAN HARRIS
DANIEL CHEN
PAUL HOPKINS
JUAN CARLOS VARGAS
LAZARO HERNANDEZ
CHI-LING CHU
ZACH BRINKERHOFF
ORLANDO VELASQUEZ
TOM MULHALL
DANIEL MCCUE
KIRSTEN JELLIFFE
ALEXANDER ISAKSSON
JORGE DE LA CADENA
SAM WINKLER
HECTOR AGUIRRE
TRENT HUDSON
JOURDAN BIZIOU
SUNGUK CHUN
TIMOTHY TEAMER
DELON HO
DONNA CAMARGO
GEOFF LOU
NOOR ATA
JEANNINE KERNISAN
DANIEL COTHREN
CHAO CHUN CHOU
DAVIES RUSHING
JULIA LOU
TRACIE COTTA
LINIUS GUNARDI
ERIK SHVEIMA
PHAROAH BARRETT
TI REN
STEVEN LO
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VICTOR LATOUR
PHILLIP MINTER
PRASAD KAMALAKAR NARSE
ARIEL FEBLOWITZ
JON AGHASSIAN
RYAN E. MURPHY
RON FRIEDMAN
DAVID MILLER III
BRIAN DUNN
SCOTT HANKEL
SOPHIA YU
LAURENTIU A. TANASE
CHIA-HUNG LIU
SCOTT SMOOT
JASON KUMMERFELDT
LEOPOLDO JUAREZ
STEVEN TOM
HONG KIM
ARLINGTON BEETHOVEN CRUZ
SHAWN HULL
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IGNACIO GARCERÓN
BRENDAN RUSSERT
CANDIDA NUNEZ
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PATRICIO HARRIS
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CHRISTINA DOUK

VISUAL EFFECTS AND ANIMATION

Visual Effects and Animation by
WETA DIGITAL LTD

VFX Supervisor ..... SEAN NOEL WALKER
VFX Producer ..... RICHARD THWAITES
Animation Supervisor ..... KARL RAPLEY
VFX Production Manager ..... DAVID HAMPTON

Executive VFX Producer ..... DAVID CONLEY
Head of Production ..... STEVEN MCKENDRY

Compositing Supervisor. . . . . SABINE LAIMER
Animation Sequence Supervisor. . . . . SEBASTIAN TRUJILLO
CG Supervisors. . . . . JOANNA DAVISON
GLEN SHARAH
FX Supervisors . . . . . CLAUDE SCHITTER
DAVID R. DAVIES

Senior Heads of Departments & Senior Production Managers

PHIL BARRENGER
LUCA FASCIONE
RAFAEL GARRIDO
DANIEL HODSON
MATT MUELLER
MARCO REVELANT
GRAEME DEMMOCKS
RICHARD FRANCES-MOORE
SAMANTHA HAINES
AMY JAMESON
SAMANTHA NIELD
JEDRZEJ WOJTOWICZ

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NAVI BROUWER
HAYLEY BUDULIS
CLAUDIA L. CASTAÑEDA G.
MATTHEW DRAVITZKI
HAYDEN ELLIS
JINELLE FOLEY-BARNES
JANA JUNGK
SIMON KRUIDENIER
BONNIE LIN
MILLIE LYNSKEY
MILLICENT L. MAIER
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JONAS ULRICH
JENNY VIAL
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MATT DUDGEON
JANE FLETCHER
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KYRA LEPP
SOPHIE LOUGHRAN
KAI MA
JESSILENE MARRIOTT
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EMMA VAUSE
ELVY WOLFE

Heads of Departments & Department/Crew Managers

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MIKE BAIN
CASSANDRA BAKIC
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BASSIM HADDAD
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PASCAL RAIMBAULT
JON THORSEN
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JEREMY FORT
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ROSS MCWHANNELL
PREMAMURTI PAETSCH
DAN POOL
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Shots

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RHYS BURNS
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Visual Effects and Animation by
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CG Supervisor. . . . . CHRIS NICKEL
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Head of Lighting . . . . . JULIUS IHLE
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Head of Pipeline . . . . . DENNIS ALBUS
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NICO KAHMANN
Groom Lead Artist . . . . . MIKKEL SEJERO ARILDSEN
Lighting Leads . . . . . DOMENICO FERRARO
MIGUEL LLERAS VILLAVECES
Compositing Leads . . . . . TONY LYONS
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VFX Executive Producer . . . . . CHRISTIAN SOMMER
Head of Production . . . . . CHRISTINE NEUMANN
Head of CG . . . . . RADU ARSITH
Head of Production Technology . . . . . KAI WOLTER
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VALENTINA SGRO
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THIBAUD FOND
MARVIN JAACKS
JOSHUA KOILPILLAI
STILIYAN KYUSHELIEV
MARKUS OSWALD
VALENTIN TONCU
VALERIO VOLPI
ELIAS WEBER
DOMINIK BURBAUM
FRANCESCO FERRARESI
ULF GIESELER
NIELS KLEINHEINZ
ANNA KRIEGL
DAN NANU
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NENAD BOZINOVSKI
FABRICE DI CICCO
GABRIEL HASSAN
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PAUL ROBINSON
YASHASWI SALANDRI
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ADRIEN BISIOU
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IÑAKI GEGÚNDEZ VICENTE
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KOFI OPOKU-ANSAH
SEBASTIAN ROCOTOVICH APPEL
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JOSE FRANCISCO DE DIEGO
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THORSTEN KESSE
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ALEKSANDRA RAFALSKA
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JILL ANDERSEN
JALE CENGIL-GÖCMENLI
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THOMAS GRÜNBERG
STEFAN KLAUSS
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Groom and Creature FX

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FRANCESCO DI LUISI
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DAWID JANUSZEK
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ALICE MAGISTRI
SOFIA OLIVEIRA
LEONA SHARKEY
GABRIEL YASAR
EDE CSIZOCZKI
FERNANDO DOMINGUEZ
ANJA HOJMOSE
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IVAN PULIDO SUAREZ
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VASILIS ANTIPAS
MARTÍN GARCÍA FERNÁNDEZ
JULIAN UTZ

Lookdev and Lighting

FRITZ BECK
CHRISTINE GATCHALIAN
MARCO CURADO
JOÃO MIGUEL PEREIRA
ROSS STANSFIELD
HOLGER WENZL
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DAVID O´DONNELL
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ARNE KIRCHBERG
ALEX LEON
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JOSH PARKS
BENJAMIN PHILIPPOVICH
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SALVADOR TOVAR
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TIM EMEIS
CORENTIN FIEVET
CHRIS FRYER
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JONNY GU
NACHO HOYOS
JONNA ISOTALUS
EMANUELE KLEMP
IVAN LIMA
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OLE-ALEKSANDER NORDBY
ANDREA PEVERELLI
DOMINIQUE PLATER BREYVOGEL
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RODRIGO THURLER
ANDRIJA TRICKOVIC
FELIX WOLTERS

Concept Art. . . . . MARKUS BRACKELMANN
JIMMY DUDA
GRANT HARRIS
DANIEL MATTHEWS

Editorial . . . . . .ROHAN ASIRIAH
SVETOZAR LEBEDYEV
MARYNA VLADI SHUKLINA

Pipeline and IT

STEVEN ARCHONDAKIS — REMUS AVRAM
OMAR FARUQUE — JURICA FEJER
MICHAEL HABENICHT — LUKASZ KATAOKA
RICO KOSCHMITZKY — FRIDTJOF KÜHN
MICHAEL OBERHOFER — SALVADOR OLMOS MIRALLES
DANIEL PODWYSOCKI — ANDREAS SCHUSTER
BENOIT VALDES — PEDRO ZUÑEDA GARRIDO
THOMAS WITT

HR, Recruitment, Finance, and Office Administration

SOPHIE AKTAS — MIRELA COSTACHE
EMILY HIRSCHBERG — IWONA KRAINER
VERONICA MEDINA GARCIADIEGO — SANDRA NOWAK
JITTIYAPORN PATJUTHANE — INESE PAVLOVA
YULIYA SAKOVICH — ANNA SEIDL
DIVYA TANDON

Visual Effects by
RISING SUN PICTURES

VFX Supervisor. . . . . .MALTE SARNES
VFX Producers . . . . . JEANNE-ÉLISE PRÉVOST
CORINNE TENG

CG Supervisors. . . . . .JULIAN HUTCHENS
JAMIE MACDOUGALL
Compositing Supervisor. . . . . GUIDO WOLTER

Production

ASHLEIGH WHITE — ILONA BLYTH
JADE HAMLEY — JONATHON MCKENDRICK
KRANTHI KUMAR K — NURUL ARIF
SOPHIE ELDER — SUSANA TORREALBA
TUREA BLYTH

VFX Editors . . . . . CRAIG FIELD
PAUL TAYLOR

Department Heads

ANTO BOND — JASON SCOTT
JESS BURNHEIM — LOUIS DUNLEVY
MEREDITH MEYER-NICHOLS — ROBIN REYER
TIM MACKINTOSH — VAUGHN WHITE
VICTOR GLUSHCHENKO

Concept . . . . . NICK PILL

Modelling

ALEX PINCHES — DANIEL STEART
DYLAN BINNS — NIKHIL KAMBOJ
PETER KUMIC — QAZI HAMZA JAVED
RAJBIR SINGH DHALLA — VITTORIO DI TORO

Creature . . . . . DILEN SHAH
STEVEN YOUNG HIANG SIANG
NIKOLETTA EKKER
ZHIYONG LIU

Look Development

ABBY NATH — ANDREW PALMER
BENJAMIN PASCHKE — CHRISTINA RYAN
ENRICO ZERBO — HANG LI
STEPHEN CLARK

Layout

ANIL REDDY CH — HARSHAL PATIL
JOSEPH ROBERTS — KALYAN CHAKRAVARTHY
MARTIN ALVAREZ GARCIA — NATHAN ZEPPEL
RENEE MARSLAND — ROBERTO VELIO GENITO
SASKIA ELLIOTT — THOMAS BAXTER

Matte Painting . . . . . ANDREW BURLES
JOSH ELLEM
RICHARD ALEC COLLIS

Animation

CARLOS MARQUEZ — CHRISTINE KRUMPHOLZ
JACO PRETORIUS — MARK TOMCZYK
MIKE RING — WAYNE HOWE

Effects

ANDREW GRAHAM — DAN WILLS
ISAAC TURIER — JAMES CLIFT
JUSTIN GREENWOOD — KIERAN OGDEN-BRUNELL
KURT DEBENS — NICK BEINS
SACHIN BANGERA — THOMAS CANT
THOMAS LINUS MAHER — LU, TING YUN

Lighting . . . . . ANG LU
ARTHUR MOODY
POL CHANTHASARTRATSAMEE
GREG WIEDER
MATHEW MACKERETH

Paint & Roto

ADAM PETTIGROVE — CONNOR SULLIVAN
DYLAN SHAW — GREGORY SHIMP
JOHN BLISS — LAURENT AYOUBI
RYAN WOODCOCK — SAMANTHA MAIOLO

Compositing

ALI EHTEMAMI
ANTONY HABERL
ASHLEY MEARS
DALLY GARCIA ARREAZA
FABIAN HOLTZ
IAN PLUMB
JOEL AGUILAR
JOHANNES GROSS
KUNAL BISWAS
MARY LAPENA
MEIWA CHAN
ROBERT BEVERIDGE
THOMAS STEINER
JOHN BASTIAN
ANDY PEEL
ASHLEY MASON
CHRISTOPHER JANSSEN
DANIEL NEES
FRANCESCO CADONI
JACQUELYN BOOTH
JOEL MICHAEL
KATE BERNAUER
LIAM GARE
MATTHEW SHAW
MICHAEL FURNISS
TOM PUGH
MATT GREIG
BEN WARD

Digital Services

ADAM POTTER
BRIDGET DINNING
CHANTELLE SEARLE
LEIAH SEARS
OLIVIA MITCHELL
ANDREW WILLIAMS
BRITTANY GRAHAM
DEAN MRAZEK
MADDISON GREEN

Visual Effects and Animation by
DIGITAL DOMAIN 3.0

VFX Supervisor. . . . . HANZHI TANG
Compositing Supervisor. . . . . MICHAEL MELCHIORRE
CG Supervisor. . . . . RYAN DUHAIME
VFX Producer . . . . . AMY ELIZABETH JAMES-WANG
VFX Executive Producer . . . . . KAREY MALTZAHN
Digital Production Manager . . . . . ALVIN FABREO ROXAS

Additional Supervisors and Lead Artists

DHIRAJ BRAHMA
DAN BROVERMAN
EMMANUEL DE LANGE
NOAH GREGORY HAMDAN
JACOB MILLER
MURTHY PUTREVU
HEATHER MACPHEE RYAN
PAVANKUMAR SUTRAYE
KARTHIK YENDLURI
DEAN BROADLAND
CHUN PING CHAO
PAZ DRIMER
BO KWON
HAREESH POLA
VNVP HANUMANTHA RAO B
JOSE SAMSON
CATHERINE WONG

Production Staff

RAJASHEKAR BOLLARAM
MARGARET CARDELL
CARLOS FLORES TAVITAS
DEVARSHI THAKKAR
ANNA WANG
LUKE BOTTERON
KARIM ESSABHAI
ALEJANDRA ANAHAIRA MOGUEL ALDAY
STEVEN TO

Modeling and Texturing Artists

STUART ANSLEY
SIMON CHEUNG
CORY DAROUGH-HARDEKOPF
KRISTINE ROMASANTA
RAMZI BOUDEMAGH
ERIC COWAN
JIEUN (AMY) KANG
DENNIS DUHUI YOON

Integration Artists

HEMANTH ANUSURI
BHARGAVA DODDIPATLA
SANTOSH JAKKAM
RAGHAVENDRA KONDAPURAM
SURESH MALLELA
YASHWANTH NOOGALA
PRASHANTH POTARAJU
SRIKANTH PULLAMSETTI
YOGARAJ RAVI
PAVANSAI TALLURI
VINCENT KS CHENG
VYSHNAVA HAREESH
MADHU KOLLURI
SWATHI MADEY
LEELA SANKAR MIRIYALA
GOPI POLAVARAPU
VENKATA SUJAN PULI
PUNNIYAKOTTI RAMALINGAM
VENKAT NARSIMHA REDDY
DINENDRA SREE VENKATA VINAY

Roto/Paint Artists

RAMESH AGIRISHETTY
SANTOSH KUMAR AKULA
UDAY ALETI
BALACHENDER ARROLLA
VIJAYUDU BOLLEDDULA
SHAM DINANATH CHAVAN
RAKESH DAS
BALAJI DEGALA
VENKATASAI DONTHIREDDY
SAYYAD HUSSEN
MAHESWAR KONDA
PRAVEENKUMAR MANDAVA
HARIPRASAD RANGAM
RAJU REPURI
VINAYAK SANDUPATLA
SHAKEER SHEIK
SAI KOUSHIK SIVARAMAKRISHNAN
MANIKUMARI TATABOINA
KRISHNA MOHAN REDDY THOKALA
SRINIVAS REDDY VONTELA
RAMAKRISHNA AGRISHETTY
SYED ALEEM
NAVEENKUMAR ANNAVARAPU
NAGESWARARAO BODIMISETTI
SUBHRANGSHU CHAKRABORTY
PRAVEENKUMAR CHIRA
MEETA DASH
VANAM DHANUNJAIAH
RAVISHANKAR GAJULA
ARMAN KHAN
NAVEEN MANCHIKATLA
ATUL PADOLE
YARAKALA RAMA NARASIMHA RAO
PRANATHKUMAR SAMALA
ANIL KUMAR SANKULA
RAJNISH SINHA
SREENUVASULA REDDY SOODA
ADRIAN CABALLEROS TENG
SOMU SUNDARA KANNAPPA TIRUNALVELI
KIRAN WAGMARE

Environment and Digital Matte Painting Artists

NAVID DADGAR
ROB FITZSIMMONS
THEA LUCHAK
JEFFREY SCOTT
CHRIS WATKINS
ERIC DIMA-ALA
HEROD GILANI
BENJAMIN NOWAK
ATTILA SZALMA

Animators, Rigging and FX Artists . . . . . MATTHIAS REICHE
ERIC TANG
TOSIN AKINWOYE

Lighting and Lookdev Artists . . . . . ILI CHIANG
CARLOS FLORES-GOMEZ
VITOR LIBARDI
NAVEEN SABESAN

Compositors

ANDREW BARRIE
TRAIAN CONSTANTINESCU
JOE ENGELKE
WERNER TEN HOEVE
SCOTT JOSEPH
JUAN SALAZAR DE LEON
MACIEJ SKOLUBA
SHANE CHRISTOPHER WICKLUND
MARCO CANTALUPPI
DANIEL DUWE
JIHYAE HAM
PIOTR JANKOWSKI
PETER KOSS
SEBASTIAN SCHUTT
DAVID VENTURA
SERGEI YURSKYI

Pipeline Support

BUSHRA AL-MAZLOUM
YARAN DU
SEBASTIEN MARSAIS
OSCAR O. RIVERA
GREGORY TORRN
STEPHEN BOHUS
DEKE KINCAID
CRAIG PEREIRA
ANTHONY SERENIL

Technical Support

PAUL ALEWITZ
XAVIER S CHERRY
MICHAEL DONAHUE
ANDREW FENG
KURT GUTIERREZ
ALEX KUNG
PATRICK LINE
WILL MORRIS
SHIVA SHARAN NUNEMUNTALA
MICHAEL QUAN
MURALI SAKALA
CHINOY SETHI
CONNOR TOMAN
MARELA YABUT
ELYES AMARI
EMILIE DAVID
PAVAN KUMAR ENDARAPU
NICOLAS FRIESEN
GEORGE ISHII
AUBREY LADAN
PRASANNAKUMAR MALLAMPATI
FAZRAN NIJABDEEN
CHRISTOPHER ORELLANA
VANESSA RUSINKO
JEFF SCHWANEBECK
MICHAEL THOMPSON
KEVIN VIZCONDE
RONALD ZUZON

Production Support

SCOTT A. ALLEN
SASTRY BOMMAKANTI
MORGAN CHAPUIS
WILLIAM G. HIGGINS
JAMIL LALANI
MANJULATHA MANDALI
TANYA NESI
ALLEN MESROPY
AMANDA PORTER
JUTHIKA RAJWADE
ANDREW TENNANT
SYNTYCHE BIO
JENNIFER BOOTERBAUGH
BRET GOLDHORN
SCOTT KENNEDY
VIVIAN LUND
MELLISSA MCAULEY
CARRIE GRACE MCLAY
CHRISTINE PAN
AMY QUEK
KAREN N SICKLES
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Studio Department Supervisors

HOWARD P. CABALFIN
BRETT ELLIS
KRISTA MCLEAN
FRANCIS PUTHANANGADI
NELSON SOUSA
TREVOR WIDE
BRENT ELLIOT
JIMMY GORDON
RON EJ MILLER
SOM N SHANKAR
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Senior Staff

DIANE ST. CLAIR
NICHOLAS HO
ZOE LIN
ALDWIN MENESES
SUDHIR REDDY
JOSEPH GABRIEL
JONI JACOBSON
CLAUDE MARTINS
NAOMI STOPA

Executive Staff . . . . . JOHN FRAGOMENI
LALA GAVGAVIAN

Additional Visual Effects by

DISTILLERY VFX

BASILIC FLY

BOTVFX

Visual Effects and Animation by
SCANLINE VFX

VFX Supervisor. . . . . NICOLAS AITHADI
DFX Supervisor . . . . . JESSICA HARRIS
VFX Producer . . . . . OLIVIA A GOH

Compositing Supervisor. . . . . MICAH GALLAGHER
CG Supervisor. . . . . FRANCESCO PINTO
FX Supervisor . . . . . HANNES KRIEGER
Additional VFX Producer . . . . . BRETT DOWLER
Digital Production Managers . . . . . ECHO LIU
CAROLINE MILLIARD

VFX Coordinators

ALEX HAIGH
DISHA PAREKH
MELISSA ZIEFFLIE
AMBER DAVY
MELANIE WELDON
OSCAR LACSON

Department Supervisors

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MATTIAS BRUNOSSON
STEPHEN DAVIS
THOMAS WARRENDER
CHARANA MAPATUNA
JACKIE MILLS
MATT BULLOCK
SHANE COOK
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VLADISLAV AKHTYRSKIY

Visual Effects Leads

ALARICH MAHL
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DAMIAN ZAPRUCKI
HANEUM KIM
JASON BRADBURY
LEE ALEXANDER
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NIGEL ANKERS
TIFFANY MAZEAU
WILLIAM DWELLY
ANDREW J. FARRELL
CONRAD MURREY
DYLAN DUNFORD
HEEJIN KIM
JUNGYEON JANE MIN
MARTIN BALCERZAK
MIREU EEM
SIDDHARTH SHAH
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Visual Effects Crew

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ALINE NORDMARK
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AMIT NARWANI
ANGEL CARRASCO
ANNE KIM
ARTURO COSO
AUDREY TALBOT GUILBERT
BHAKIARAJ SOUNDHARAJAN
CEDRIC LING
CHAEYEON PARK
ADAM TAMBLYN
ALEC GELDART
ALI OUKACI
AMANDA ROOP
AMIR MANAVI
AMREEN SINGH
ANGELA KING
ANTHONY CHURCH
ASUKA MURATA
AZZARD GORDON
BRYAN BODE
CEDRIC PROFIJT
CHANRAN LEE

CHIA-CHUN LIN
CHIEN-CHIA HUANG
CHIH-WEN (JASON) HUANG
CHRIS LEE
CHRISTOPHER JAMES FORD
CHUNG-YIN HSIEH
CLAIRE LOUISE HOEY
COBOL YU
DANIEL GONEN
DAVIDE SIBILIA
DONGHOON HAN
ED WALTERS
ELANCHEZHIYAN A A
ELISA-ANN DION
ERIC PONTON
ETIENNE GAUMONT
EUNCHONG LIM
EUNYOUNG KIM
EUNYOUNG KO
FLAVIO SEGAL
FRANCOIS GODOFE
FREDDY CHAVEZ OLMOS
GABRIEL CHIFOR
GABRIEL ESCOBAR
GABRIELA PRUSZKOWSKA
GIORGIO LORENZETTI
HARVEER GILL
HESHAM TAWFIK
HITESH THADANI
HYERYUNG CHO
IGOR BONDAR
IVAN LI
IVANNA MIKHAYLOVA
JAEHEE JUNG
JAEIL SEO
JAEWOOK SONG
JAMI GIGOT-WORTH
JAMIE ADKINS
JANGWOO CHOI
JESSICA CLIFTON
JESSICA JUNG
JIE ZHOU
JONGJUN AN
JOSEPH OYEM
JUSTIN WONG
KARL CHIASSON
KARLA ODEMARIS BURGOS ROCHA
KARLA VAZQUEZ
KATARINA GACEVSKA
KEN MOCHIZUKI
KENNETH CHUA
KHIZER DIWAN
KURTIS DAWE
LAUREN MARTON
LAWRENCE A
LUCAS BRINKMAN
LUCAS KAZAKEVICIUS
MAHESH KANNAN K
MARC CZERWIEC
MARCELA SALAS
MARLEN GIL
MARQUE PIERRE SONDERGAARD
MATT SPENCE
MAXIME-OLIVIER BOUCHARD
MELISSA WHITCOMB
MICHAEL BIENZ
MICHAEL GAISER
MICHAEL HOLM NIELSEN
MIKE YATHAM
MINHEE KIM
NATALIE YOO
NEIL RUSSELL TAN
NISHAD SHELAR
OLIVIA SUH
OSCAR SHEIKH
OURANIA MOURTA
PABLOVSKY RAMOS-NIEVES
PAU RIUS
PER CHRISTIAN BALAY
RADHAKRISHNA REDDY TIPPANI
RAJA R
ROBERT A. WILLIS
ROBERT DIAZ
ROBERT ECKERT
ROBERTO GRACIA
ROBIN S MANGAT
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RYAN UI
SABRINA NUNES
SAGAR C. WAKANKAR
SARAH HUGEL
SEAN-RAY
SEONGOK MOON
SEUNGGU CHOI
SHERRI ROGERS
SINAE YI
SRIKANTH MAKKENA
SRIKANTH S
STEFAN MULLER
STEPHANIE ALVARADO
STEPHEN CLARK
SUCHITRA KESHRI
SUJIN KIM
SUNAH CHANG
SYLVIA KRATZSCH
TADAOMI KAWASAKI
TAEHYUK KOOK
TANANUCH PHOSRI
TERRAN CAMACLANG
THOMAS LEFEVRE
VIKAS GANER
WANDA KWOK
WEI LING LEE
WERNER REIFBERGER
WILL VAN DAO
WOOHEE JIN
XIAOMING WANG
YANICK BOURGIE
YASHASVI CHOUDARI
YONG JIN KIM
YOUNGBIN EUN
YUSONG LEE

Visual Effects Production Management

ADITYA MENON
ALEKSANDR SHUMAROV
ALEX SEONG
ALEXANDRA HRABARCHUK
ANGELIKA SCHWEITZER
ANKITA AGRAWAL
ANUJA RAMESH DESAI
ASIM ZAIDI
BARTEK OPATOWIECKI
BRYCE GARDINER
CARLOS DITERSA
CEDRIC BAZILLOU
CINDY KHOO
EDWARD HANRAHAN
EE JIEN CHAN
ELICIA PRYSTAY
FLORIAN DAX
GAGANDEEP SINGH
GAL MANOR
GERARD GANON
GRETEL NG
HAMED HEMATYAR
HARRY MUKHOPADHYAY
HETAL JAIN
IAN SMITH
ISAAC LIPSTADT
IVAN MIĆKOVIĆ
JAZMINE DARRAGH
JEREMY WADE
JOAQUIN PECHEUR
JOEL MENDIAS
JONAH MICHAUD
JOSHUA ROBERTSON
JULIETTE LEMAIRE
LÁSZLÓ SEBŐ
LINA KRYVOSHEYINA
MALCOM ARMSTRONG
MANIKANDAN RAMALINGAM
MANUEL FERDINAND
NAGA VIJAY E
NANA ADJEI
NICK CREW
NIRMAL KUMAR
NOAH TAYLOR
PINGPING ZHOU
PRABHU DASS
RAAJ GUPTA
RABIA ENGIN
RAMESH JAYARAMAN
RIKKE GJERLØV HANSEN
SANGEETH MOHAN
SCOTT MILLER
SEONGGYEONG AN
SUNNY KOYA
SWETHA MADAPURI
THAD DIEGO
THOMAS DANE WAGENER
TIM CATALANO
TULIKA KABRA
VALENT VERVONDEL
VAN LE DO
VIC SIMIELE
VISHISHTH KUMAR
WALTER BEHRNES
WENDY J HULBERT
YETIAN NING

Visual Effects by
RODEO FX

VFX Supervisor. . . . . .ARA KHANIKIAN
CG Supervisor. . . . . LOUIS PARE
Compositing Supervisor. . . . . JÉRÉMIE MAHEU
VFX Producer . . . . . .ANNIE NORMANDIN
VFX Executive Producer . . . . . .CHAD NIXON
VFX Project Managers . . . . . .ALEXANDRA LEUK
BHAWANA VIJAY

Leads

NATHAN ARBUCKLE
MARC DESMARAIS
GRAE REVELL
MATTHEW ROULEAU
MATHIEU DUPUIS
FREDERIC MEDIONI
GENEVIÈVE LACOMBE

CG Artists

BERND ANGERER
STEVE BEAUCAMP
TIMOTHY BLAKE
RACHEL BOUCHARD
FRANCOIS CROTEAU
CATHERINE R DION
ALEXANDRE DUROCHER
ALEXANDRE GAGNE
MATTHEW HICKS
JACOB KOSLOSKY
MATHIEU LAPIERRE
VALÉRIE LOYER
JEAN-FRANCOIS MORISSETTE
MATTEO NIBBI
MATHIEU PHANEUF
DAVID RAYMOND
CÉLESTIN SALOMON
FAUSTO TURCOTTE
FIONA VILLATE
RESHAM AARON
JESSICA BEDARD
MÉLISSA BOILY
CÉCILE CAZES
PIERRIC DANJOU
JAMES DONG
MARWAN EL GHAZAL
FREDERICK GAGNON
MARIE-LAURENCE HUDON
KEVIN LANDRY
VINCENT LECLERC
LAURENT MAKOWSKI
EMMANUELLE MORIN
SUM PANG
MARC-ANDRÉ POULIN
NEVIN RICQUEBOURG
ALEXANDER TIRASONGKRAN
KAMYLLIA VASSEUR

2D Artists

KAREN ARREDONDO LOPEZ
DIEGO BITTENCOURT
BORIS CASTILLO
JEAN-ALEXANDRE DUFOUR
NADINE HOMIER
ANDREW KOWBELL
FRANCIS LAROUCHE
LOUIS-ALEXANDRE LORD
SHANNAGH ROBERTSON
PARIKSHAT TYAGI
VICTOR VILCEANU
XAVIER GAGNÉ
CHRISTIAN CAMACHO
AURÉLIE GAGNON-MORIN
FLORENCE PICHÉ-VILLENEUVE
REUBEN BARKATAKI
NATHALIE BURGAUD
BALACHANDAR CHANDRASEKARAN
XAVIER FOURMOND
JIRI KILEVNIK
JEAN-MICHEL ST-PIERRE LAPIERRE
JIMMY LAVALLEE
CHRISTIAN MORIN
FRANCOIS TURCOTTE
KARTHIC RAMESH
KEISUKE YAMASHITA
ALIREZA BABARAHIMLOO
ÉMILIE FONTAINE
SAMUEL NORMAND
VICTOR ROUILLARD-BEAUMONT

Production

MARIE CLEMENCE
LAURENCE BEAUDOIN-AUCLAIR
EILEEN BOCANEGRA VELASQUEZ
SÉBASTIEN MOREAU
ISABELLE LANGLOIS
ADAM O'BRIEN-LOCKE
YASURI ADRIANELA ARIZA RODRIGUEZ
MATHIEU CHOUINARD
NICOLAS BRIDEAU
JORDAN SOLES
MIKAËL DAMANT-SIROIS

Visual Effects and Animation by
METHOD MELBOURNE

Head of VFX ..... SIMON ROSENTHAL
Executive VFX Producer ..... INEKE MAJOOR
CG Supervisor ..... NATHAN ORTIZ
VFX Supervisor ..... JOSHUA SIMMONDS
VFX Producer ..... SAMANTHA THRUPP
Production Manager ..... SPRIHA BANIK

Production

CRYSTAL TAYLOR
ISABELLE WALLACE
SOPHIE SHANAHAN
GIULIETTE LUGARA
TERESA MATHEW
HAMISH DOW

Digital Artists

RAY LEUNG
JULIAN GREGORY
DAMIEN THALLER
PAUL BUCKLEY
DOM HELLIER
ALEX HALSTEAD
SHANE SIMMS
BLAKE HOLLINS
PHILIP BILLONES
ADRIAN MOYES
JORDAN BARTLETT
DAMIEN ROGERS
MAX DECROIX
ALEXANDRE CANNICCIONI
RAJESH VELAYUDHAN
SHENG YAW LIM
NANDHAKISHORE K N
ARUN KRISHNAN
CLAUDIA BLACKBURNE
FRANCISCO TIRADO MARTIN
ANTHONY RIZZO
TIMOTHY JEFFS
SASMIT RANADIVE
JESSIE HERENG
WANGHUA HUANG
SAM DOOLAN
MARK ANDREW DE LA GARZA
ALANA LENNIE
DUDLEY BIRCH
GASTON EMERY
DANIEL MAY
ERIC HAWKSLEY
REMUS SAN DIEGO
LIAM NANTES
DARCY GEORGE
MARC SCHOENBECK
CAITHLIN FERRIER
JAI KENWAY
GRANT LAKER
HEIDY VILLAFANE
DEAN ELLIOTT
DREW WOOD-DAVIES
THIJS NOIJ
JEFF TETZLAFF
HELIO HESPANHOL
DANISH ANWAR
ANSHUL SRIVASTAVA
ALBERT RADOSEVIC
DAVID JOHNSON
ROBBIE REID
SANDRO CITRANGOLO GRASSETTI
VANESSA FERNANDEZ CALLE
RAMYANTH KUMAR SEEPANA
JAKE GOLDING
PREETHAM GURURAJ
DANNY BANDA
ALEX GOODFELLOW
MELANIE PLETT
ALEXANDER GOODWIN
JAMES HOLLINGWORTH
DANIELLE BROOKS
KIT YU
DAVID BEMI
JAY C. MILLER
ANDREW DUNKERLEY
DANIELE CHINDAMO
ROBERT JUNGGEBURT
PIA SUFFREDINI
YING GHIT LA
JARETT LEE
MEOW N WANNASRI
BRAD DAVENPORT
BRENDAN SUTHERLAND
GABRIEL MANDALA
MARC GOLLENIA
WILL LOVETT

Visual Effects and Animation by
LUMA

Luma Executive Producer ..... SHAUNA BRYAN
VFX Supervisors ..... ANDREW ZINK
ALEX CANCADO
Associate VFX Producer ..... ADAM GOINS
Associate VFX Supervisor ..... JARED SIMETH
Asset Supervisor ..... SAM JENSEN
Character Rigging Supervisor ..... THANAPOOM SIRIPOPUNGUL
Compositing Supervisor ..... ADAM HAMMOND
2D Supervisor ..... GLENN MORRIS
Associate Bidding Producer ..... KATRYNA SHATTUCK
Senior VFX Supervisor ..... OLIVIER DUMONT

Senior VFX Producers ..... LINDA LUONG
MICHAEL PERDEW
Animation Supervisor ..... RAPHAEL DE ALMEIDA PIMENTEL
DFX Supervisor ..... EAN CARR
CG Supervisors ..... ALEX KHAN
BENJAMIN SHEPHERD
Character Supervisor ..... MATHIEU AERNI
FX Supervisor ..... ADAM GAILEY
Digital Production Manager ..... TIMOTHY BOND
Environment Artist ..... TOM NEMETH

Production Coordinators

CAMERON SHARP — CAROLYN MANNING
DANIELA KISINOVSKY — DAYANG NORRAFIDA
GREY CENTAURO — JENNIFER ALAVEZ
JEREMY ERB — JUSTIN PORTER
JUSTIN VILLAR — MARCUS KENNEDY
MATTHEW PICKERING — MIKE BUSH
SUPREETHA MURTHY — VANI RAKESH

Lead Artists

ALEJANDRO SOLORZANO — BILLY DAO
DOMINIC FRANCIS — DULSHAN KERAGALA
EVAN LANGLEY — GREGORY NG-KOENIG
JACOB SANTAMARIA — JUSTIN BRUNETT
MATTHEW STOYAKOVICH — MICHAEL NORTH
MICHAEL YATES — TAYLOR COOK

Animation Artists

IAN LADE — JOSH WOOD
ROSS NOVAK — YEN CHIA TSENG

Asset Artists

ALEX PINCHES — CONSTANTIN VILSMEIER
DIVYA VIJAY — HAROLD NOVELLA
JASPER MCINTYRE — JAYMES RUFFIN
JOSE LOPEZ — KYOUNGSOO MIN
NICHOLAS GLASSON — SCHILLER JEAN-LOUIS
SICHEN ZHANG — YIWEN LING
YONGKYU KIM

Compositors

ALEXANDER JENNINGS — ANGELA HAN
ARCHIE DOWELL — BOB HOMAMI
CHELSEA GOODCHILD — DAMIEN ENGLAND
DANIEL MORENO OLIVA — D.J. BECERRAL
GABRIEL DOS SANTOS GUEIROS — GERGELY VELKI
GIAN IGNACIO LOMBARDI — GRADY CAMPBELL
HUGO LYRA — JOHN TOTH
JOSHUA TOONEN — JOYDIP SEN
JULIANNE HOLZSCHUH — KEVIN PENG FU
KRIS CARSON — LEE ZHU
MARTIN OFORI — MARTY BLUMEN
MATT BACON — MEAGAN GREEN
PARAS KAWA — SAM SALEK
SAURABH TRIPATHI — SHAOZHUO CUI
SLAVA SEXTON — SUMIT CHATTERJEE
SUYOG PORE — TIM TOBIN
TONY YIU KEUNG MAN

Digital Matte Painters

ALONSO ALVAREZ — BRANDON KACHEL
QUIMET DELGADO — YUNG SHENG TSENG

FX Artists

CHARLES MORHAIN — DANIEL FINNEGAN
FABRICIO CHAMON — HUNTER WILLIAMS
HYUNJUN CHEONG — JAMIE GERMAN
MATTHEW ENG — MITUL PATEL
ROMAIN BUIGNET — SOPHIE NOEL
YISEUL BAEK

Layout Artists

ANDREW ADAMS — BENJAMIN THOMAS KAY
JACKIE CAI — MEAGAN CHANCELLOR
PETER ZHAOYU ZHOU

Lighting Artists

BERNARDO SPADAFORA — CHRISTIAN KUNTZ
DAVID CANAS RIVAS — HONGHAO ZHU
JAEMIN LEE — JENNIFER THOMPSON
JIMMY ROGERS — KITTITUS KIT CHINATIWORN
KYE WEIN-SKEATES — PATRICK O'CONNOR
TODD GILL

Rigging TDs

GREGOIRE DEHAME — MARCOS D. ROMERO

Roto/Paint Artists

AMMAN BAINS — IVY YI-HSUAN WU
NICHOLAS CAMPBELL — PATRICK CASHEL
TIM ALLISON

Tracking/Matchmove Artists

AMBROSE MCDUFFY — BLAKE SALA
JOHN CASTILLO — LENNY GORDON
NATHAN JENNINGS — PETER LEE

Visual Effects and Animation by
FIN DESIGN & EFFECTS

VFX Supervisor ..... ROY MALHI
Head of Visual Effects ..... ALASTAIR STEPHEN
VFX Producer ..... HARIS KRUSKIC
Compositing Supervisor ..... CHRIS DAVIES
Lighting TD ..... PAWEL OLAS

VFX Artists

STEVE OAKLE — AEVAR BJARNASON
EDWARD FOKKEMA — JOE WU
PHIL SLOGGETT — DANIEL PACEY
KIM NGUYEN — NATHAN LANE
NATHAN WILSON — SHANE RABEY

Production Technology

MAX ROBINSON — KARA ATNIP
MARK WHITE — DAVID ORMAN

Visual Effects by
STEREO D

VFX Supervisor. . . . . RUSSELL RESENDEZ MCCOY
VFX Producer . . . . . MARK SIMONE
VFX Production Managers. . . . . KARI-LYN GRAVEL
ROHIT SURESH
Roto Supervisors. . . . . .ADNAN SIDDIQUE
NESAR AHMAD
SUSHIL IRANNA KALYANSHETTI
Stereo D Line Producer. . . . . MELISSA ESPINA
Editorial . . . . . .REGINALD HARBER JR.
Compositing Supervisors. . . . . .GRANT LEE
THAILRAJU SHRI BINDHU MADHAV

Production

AMY MADIGAN — ADITI JOSHI
JITENDRA SINGH GAUR — KAITLEN BURNS
MAHESH MOHITE — NABANKUR BHAGAWATI
NITIN ATEY — RAMESH SINGH
SHWETA SANJAY NIKAM — SKYE MORANDIN
UMESH RATAN PATIL

Roto

ANIL KUMAR — ATISH ANKUSH SALUNKHE
DASYAPU MADHU — DHANANJAY RAJENDRA PATIL
RAJIV SINGH — SANJEEV KUMAR
SATYANAND KUMAR — SHANKAR BABURAO TEKALE
SUMIT LAXMAN DALAL — SUSHIL GORAKH SALUNKHE
TARUN JOSHI — TOMESH KUMAR MALVIA
VIJAY PRAKASH YADAV — VIVEK SONI

Paint

ASKAR VERMA — CHANDRA SEKHAR CHALLA
GANESH GAVASANE — KAMAL DEWALI
OM G. KANGONE — SAURABH SANJAY JADHAV
SANJOY CHOWDHURY — SANTOSH KAUTIKARAO TAWLE
SUCHET S PATIL — SUHAS P S
TARAKNATH GHOSH

Additional Visual Effects by
QPPE

NED WILSON — HUEY CARROLL
NICK ONSTAD

Visual Effects and Main Titles by
PERCEPTION

Co-Founders. . . . . .DANNY GONZALEZ
JEREMY LASKY
Chief Creative. . . . . .JOHN LEPORE
Head of Operations . . . . . KRIS BARONE
Creative Supervisor . . . . . DOUG APPLETON
Perception Senior Producer . . . . . .ERIC DALY
Senior Art Director . . . . . RYAN CLOSE

Artists

VIVIAN AMARO — SEIJI ANDERSON
RAN HUO — VLAD LYSENCO
CHRISTIAN MANGUAL — ALEJANDRO ROBLEDO MEJIA
EVGENY RODYGIN — ALEX RUPERT
ISAAC TARACKS — DAVID WEINSTOCK
NICK WOYTHALER

End Crawl by
EXCEPTIONAL MINDS

Studio Manager. . . . . JENNIFER GIANDALONE
Title Supervisor . . . . . .TABANSI KUFAHAMU
Lead Artist. . . . . THOMAS HARMONSON
Artist . . . . . ISAIAH STRUM

Character Scanning and Lidar by
INDUSTRIAL PIXEL VISUAL EFFECTS

ALEX SHVARTZMAN — CHRIS LUTON
MARY MURPHY — ELZA GOLDENBERG
KRISTIAN DAVIDSON — EDGAR NORIEGA
LUIS HERNANDEZ — KATLYN LAVOIE

Additional Lidar by
LIDAR GUYS

Post-Production Sound Services by
SKYWALKER SOUND
A Lucasfilm Ltd. Company – Marin County, California

Sound Designers. . . . . .JEREMY BOWKER
JACK WHITTAKER
Sound Effects Editors. . . . . .STEVE ORLANDO
QIANBAIHUI YANG
TIM NIELSEN
Dialogue/ADR Editors . . . . . .JAMES SPENCER
ANGELA ANG
Assistant Supervising Sound Editor . . . . . DUG WINNINGHAM
Foley Supervisor . . . . . .RICHARD GOULD
Foley Editor. . . . . CHRIS FRAZIER
Foley Artists . . . . . .RONNI BROWN
JANA VANCE
Foley Mixers . . . . . .JASON BUTLER
RICHARD DUARTE
Additional Re-Recording Mixer . . . . . MICHAEL SEMANICK
Assistant Re-Recording Mixer. . . . . .DANIELLE ADAMS
Engineering Services. . . . . BRIAN LONG
Digital Editorial Support. . . . . .SCOTT THEAKSTON
Post-Production Sound Accountant . . . . . DANIELA PONTORIERO
Post-Production Finance Manager. . . . . .MIKE PETERS
Client Services . . . . . EVA PORTER
Studio Capacity Manager. . . . . .CARRIE PERRY
Head of Engineering . . . . . STEVE MORRIS
Head of Production . . . . . .JON NULL
General Manager . . . . . .JOSH LOWDEN

Color and Finish by
COMPANY 3

Finishing Artists . . . . . CHARLES BUNNAG
JARED PECHT
ADAM NAZARENKO
Color Assistants . . . . . ZACHARY KORPI
MICHAEL OCHOA
Head of Engineering . . . . . GARY BALIAN
Digital Intermediate Technologist . . . . . MIKE CHIADO
Image Scientists . . . . . DR. JOHN QUARTEL
EMILY FAW
Pipeline Development . . . . . STEVEN PARKER
TIMOTHY CHAROUK
Digital Intermediate Executive . . . . . JACKIE LEE
Senior Finishing Producer . . . . . LAURA HOLEMAN
Associate Finishing Producer . . . . . TATIANNA KROHA
Senior Finishing Editors . . . . . CHAD SCHERMERHORN
PAUL CARLIN
Digital Delivery Producer . . . . . JESSICA DUNN
Digital Delivery Technician . . . . . DAVID RENTERIA
Finishing Accountant . . . . . CASSANDRA HOWLAND
VP, Production . . . . . NICK MONTON
Executive Producer for Company 3 . . . . . STEFAN SONNENFELD

3D Conversion by
STEREO D

Stereo Producer . . . . . RYAN FISK
Stereo Production Supervisor . . . . . ELLIESSE CUNIFF
COO & MD . . . . . PRAFULL GADE
Head of Global Resources . . . . . REBECCA KRAMP
Production Executive . . . . . FRANKLIN MASCARENHAS
Creative Supervisor . . . . . TANMOY GUPTA
Head of Production – Stereo/VFX . . . . . R. PARTHASARATHY
Stereo D Assistant Line Producers . . . . . AMOD DIWAKAR
GURUCHARAN KIRTIWAR
Editor . . . . . DANE BERGERSON
Software Developer . . . . . COREY MAIKAWA
Pipeline TD . . . . . VICTORIA MOTHERSILL
Ingest Coordinator . . . . . ALYSSANDRA MUSSO
Lead Network Administrator . . . . . NITIN NIKUMBH
Render Wrangler . . . . . NAVEEN KUMAR
Stereographer . . . . . JASON BOMSTEIN
Stereo Supervisor . . . . . HOLLY GUNN
Depth Supervisors . . . . . LIZZ DARROW
VISHAL TYAGI
Assistant Depth Supervisors . . . . . HIMANSHU PATHAK
SACHIN FARGADE
Finaling Supervisors . . . . . VARUNA DARENSBOURG
VIVEK KUMAR SINGH
MANISH MAKTEDAR
Assistant Finaling Supervisor . . . . . YAEL MAJORS
Production Managers . . . . . JENNIFER MERRIGAN
YOGESH KHEDKAR
Assistant Production Managers . . . . . ADITI JOSHI
HAKIMUDDIN HUSSAIN
Element QC Supervisor . . . . . LES FOOR
Element QC . . . . . DUSTIN HAYES
TERRY KLOPFENSTEIN
Senior Production Coordinators . . . . . STEPHANIE PHIRA SIDDIQUE
SWAPNIL KISHOR GAWAI

Production Coordinators

ZACHARY GROVE
BRET OOTES
VIKAS RAJPUT
VISHAL AWGHAD
SHAUNA MOHAN
CHETALI TALLUR
NANDA NAIR

Roto Artists

ANKIT MISHRA
SADEV ARJUN PADMUKHE
PRATIK DAS
NITIN KUMAR
SHAHRUKH ALI
MUKESH RATHOD
KIRAN N BAJARE
MANISH KUMAR RAY
SAGAR MAHADEV TIMBOLE
JAYRAM SINGH

Depth Artists

JEREMIAH FINN
JEREMY FISHER
NICOLE CAMBELL
ALEXIS MACDONALD
JIM HAGARTY
JANINE RAZON
HOLLY DAVIDSON
ROHIT KUMAR SHARMA
PRAVIN ANANDRAO
SATYAJIT DASH
MAHESH ASHOKRAO GAJRE
SACHINDRA BHAURAO GAJBHIYE
ERIC TIMM
ASHISH HEER
CARLOS SANTOS
PHETS PHONASA
PHILIP SY
NACHIKET KULKARNI
ALEXANDRA MERRITT-GAMBRILL
SUMIT PATHODIYA
PATIL SATYAJIT DASH
VINAYAK SUBHASH SANAP
AMOL POPAT CHAVAN

Finaling Artists

BILLY SMITH
MEGAN GRAHAM
LINYI SHI
VICTOR CAMPOSANONAVAS
PETER DOROSZ
MICHAEL FLATT
SERAFIN SANTOS
RACHEL COPELAND
ABDUL TUNIO
ANURAG SINGH
SHIKHAR BHARDWAJ
SK SUFYAN
KAMLESHWAR PRASAD
BASUDEO KUMAR
HEMANTH REDDYKOVVURI
DARRIN LAURITZEN
ARIC WHITTOM
TYLER DEABREU
JOHN TREMBLAY
IEVA CERPS
CRAIG CAMPBELL
JORDAN LUCCHINO
JACOB YORKE
YUVRAJ VINAYAK PATIL
ABHIMANYU TIWARI
RAJVARDHAN SINGH SOLANKI
AMEYA NANDKUMAR NAIK
RAHUL NAKATE

3D Conversion by
LEGEND 3D

Senior Stereo Supervisor . . . . . SIMON KERN
Stereo Supervisor . . . . . PRATEEK KAUSHAL
Legend 3D Senior Producer . . . . . CAPRICE VANARSDALE
Legend 3D Head of Production . . . . . GOKUL MAHAJAN
Legend 3D Line Producer . . . . . MONALISA BHATTACHARYA
Production Manager . . . . . RAPHAEL OSEGUERA
Production Coordinator . . . . . AMANDA TOAN
Roto Production Coordinator . . . . . NIKHIL SHITOLE
Compositing Supervisor . . . . . SANTOSH KATKAR
Depth Supervisor . . . . . HARISH NAIDU
Depth Assistant Manager . . . . . RAJENDRA CHAVAN

Paint Supervisor ..... SHAILESH DHAWADE
Paint Assistant Supervisor ..... NILESH YELE
Paint Assistant Manager ..... HONEY BABAR
Element QC Artist ..... ARIMISHETTY RAMESH
Lead I/O Technician ..... CHETAN SATPUTE
IT Assistant Manager ..... PRAVIN BHALEKAR
Development Team ..... SHERIN VARGHESE
Resource Manager ..... RAVIN LONDHE

ADR Recorded at
THE WALT DISNEY COMPANY
Burbank, California

ADR Mixer ..... DOC KANE
ADR Recordists ..... BRETT VOSS
JEANNETTE BROWNING
Re-Recording Mix Technicians ..... DOUGLAS PARKER
ERIC FLICKINGER

Re-Recording Engineers

ANDY WINDERBAUM — RYAN STERN
MARK LINDAUER — DAN ABRAMS
LAUREN JOHNSON — DAN TAPPAN

Digital Dailies Provided by
TECHNICOLOR

Dailies Project Manager ..... STEPHEN CECI
Dailies Colorists ..... FERGUS HALLY
ERIK HASSE
Dailies Technical Supervisor ..... CHRISTOPHER HOGBEN
Dailies Producer ..... DENISE WOODGERD
Dailies Assistants ..... HARLEY MAULE
DANE MCCUSKER
JOSHUA RISK
Dailies Engineer ..... CHRIS ARMSTRONG
Dailies Software Engineer ..... ANNA DINING
Dailies Operations ..... CHRIS VAN DUYN

Additional Dailies Services by
PIX SYSTEM

MUSIC

Score Conducted by ..... GAVIN GREENAWAY
Orchestrated by ..... MARK GRAHAM
Music Preparation ..... JOANN KANE MUSIC SERVICES
DAVE HAGE FOR DAKOTA MUSIC
Score Recorded and Mixed by ..... PETER COBBIN
KIRSTY WHALLEY
Digital Score Recordist ..... DANIEL HAYDEN
Assistant Engineers ..... ANDY MAXWELL
MARTA DINOZZI
Additional Score Recording by ..... CHRIS HOBSON
Score Preparation by ..... TREVOR MOTYCKA
Score Editing ..... CÉCILE TOURNESAC
CHRIS BARRETT
Scoring Coordinator ..... JERIK CENTENO
Scoring Consultant ..... CELESTE CHADA
Score Recorded at ..... ABBEY ROAD STUDIOS
Score Mixed at ..... SWEET THUNDER STUDIOS
Additional Song Scoring by ..... DANIEL TANNENBAUM
TYLER MEHLENBACHER
Orchestra Contractor ... AMY STEWART FOR ISOBEL GRIFFITHS LTD
Orchestra Leaders ..... THOMAS BOWES
JOHN MILLS
Solo Cellos ..... TIMOTHY GILL
CAROLINE DEARNLEY
Piano/Celeste ..... ANDY MASSEY
Erhu ..... WANG XIAO
Xiao/Dizi ..... ELIZA MARSHALL
Xiao ..... JAN HENDRICKSE
UK Chinese Ensemble (Guzheng) ..... MUQI LI
UK Chinese Ensemble (Pipa) ..... CHENG YU
UK Chinese Ensemble (Yangqin) ..... REYLON YOUNT
Karaoke masters produced/performed by ..... THE MATH CLUB
Music and Song Coordination .... ENCOMPASS MUSIC PARTNERS
Music Coordination ..... SHANNON MURPHY
RAVEN DAVENPORT
Music Clearance and Legal Services ..... CHRISTINE BERGREN
ALEXA COLLAZO

ACT UP
Written by Eian Parker, Olu Fann, Brian Imanuel, August Grant, Maurice "Barney Bones" Powell, Daniel Tannenbaum, Sergiu Gherman, Tyler Reese Mehlenbacher, Marius Feder, Daniel Krieger, and Sean Miyashiro
Produced by Bekon, The Donuts, Craig Balmoris, and Sean Miyashiro
Performed by Rich Brian & EarthGang
Rich Brian appears courtesy of 88rising Records
EarthGang appears courtesy of Dreamville/Interscope Records

FOOLISH
Written by Brian Imanuel, Warren Hui, Akeem Hayes, Chris Miles, Daniel Tannenbaum, Tyler Reese Mehlenbacher, Daniel Krieger, Craig Balmoris, and Sean Miyashiro
Produced by Bekon, The Donuts, Craig Balmoris, and Sean Miyashiro
Performed by Rich Brian, Warren Hue, and Guapdad 4000
Rich Brian and Warren Hue appear courtesy of 88rising Records
Guapdad 4000 appears courtesy of TWNSHP

A WHOLE NEW WORLD
Music by Alan Menken, Lyrics by Tim Rice

OLD TOWN ROAD
Written by Montero Lamar Hill, Trent Reznor, Atticus Ross, and Kiowa Roukema

I DON'T WANT TO MISS A THING
Written by Diane Warren

THIS IS HOW WE DO IT
Written by Montell Jordan, Oji Pierce, and Ricky Walters

LOSE CONTROL
Written by Daniel Tannenbaum, Tyler Reese Mehlenbacher, Sergiu Gherman, Craig Balmoris, Daniel Krieger, Marius Feder, Pete Gonzales, and Sean Miyashiro
Produced by Bekon, The Donuts, Craig Balmoris, Sean Miyashiro, and JJ Lin
Performed by JJ Lin

RUN IT
Written by William Sami Étienne Grigahcine, William Leonard Roberts Brian Imanuel, SIM, and Christian Dold
Produced by DJ Snake, SIM, and Diamond Pistols
Performed by DJ Snake featuring Rick Ross and Rich Brian
DJ Snake appears courtesy of DJ Snake Music Productions Limited/Interscope Records
Rick Ross appears courtesy of Epic Records, a division of Sony Music Entertainment
Rich Brian appears courtesy of 88rising Records

IN THE DARK (FILM VERSION)
Written by Khalif Brown, Louis Bell, Teo Halm, Westen Weiss, and Carter Lang
Produced by Louis Bell and Teo Halm
Performed by Swae Lee
Swae Lee appears courtesy of Ear Druma Records/Interscope Records

BABA SAYS
Written by Jorgen Odegard, Adawa, Shayiting EL, Warren Hui, and Chris Miles
Produced by Jorgen Odegard
Performed by Adawa, Shayiting EL, and HENRY LAU
Adawa and Shayiting EL appear courtesy of 88rising Records

LAZY SUSAN
Written by Shéyaa Bin Abraham-Joseph, Ahmar Bailey, Brian Imanuel, Warren Hui, Siwei Ma, Rogét Chahayed, Wesley Singerman, Taylor Dexter, and Alda Agustiano
Produced by Rogét Chahayed, Wes Singerman, Taydex, and Chong the Nomad
Additional Production by Kid Hazel
Performed by 21 Savage, Rich Brian, Warren Hue, and Masiwei
21 Savage appears courtesy of Epic Records, a division of Sony Music Entertainment
Rich Brian, Warren Hue, and Masiwei appear courtesy of 88rising Records

WARRIORS
Written by Warren Hui, August Grant, Tyrone "Reako Hendrix" Fuller, Daniel Tannenbaum, Tyler Reese Mehlenbacher, Sergiu Gherman, Daniel Krieger, Pete Gonzales, Marius Feder, Craig Balmoris, DJ Dahi, Michael "Finatik" Mulè, Isaac "Zac" DeBoni, and Sean Miyashiro
Produced by Bekon, The Donuts, Craig Balmoris, and Sean Miyashiro
Additional Production by DJ Dahi and FNZ
Performed by Warren Hue and Seori
Warren Hue and Seori appear courtesy of 88rising Records

CLOCKED OUT!
Written by Audrey Chu, Nicole Zefanya, Jonathan Yip, Ray Romulus, Jeremy Reeves, and Ray Charles MCCullough II
Produced by The Stereotypes
Performed by Audrey Nuna and NIKI
Audrey Nuna appears courtesy of Arista Records, a division of Sony Music Entertainment
NIKI appears courtesy of 88rising Records

HOTEL CALIFORNIA
Written by Don Henley, Glenn Frey, and Don Felder
Performed by Eagles
Courtesy of Elektra Entertainment Group
By arrangement with Warner Music Group Film & TV Licensing

DAN YUAN REN CHANG JIU
Written by Hung Chih Liang and Shi Su
Performed by Teresa Teng
Courtesy of Universal Music Ltd. under license from Universal Music Enterprises

BUTTERFLY (UPSWING MIX)
Written by Robert Uhlmann and Rawi Asraoui
Performed by SMiLE.dk
Courtesy of Warner Music Denmark
By arrangement with Warner Music Group Film & TV Licensing

DU SHANG XI LIU
Written by Yu Lee and Chia Chang Liu
Performed by Teresa Teng
Courtesy of Universal Music Ltd. under license from Universal Music Enterprises

ESCAPE
Written by Daniel Tannenbaum, Tyler Reese Mehlenbacher, Craig Balmoris, Sean Miyashiro, Daniel Krieger, and Stuart Johnson
Produced by Bekon, The Donuts, Craig Balmoris, and Sean Miyashiro
Performed by Bekon and The Donuts

NEVER GONNA COME DOWN
Written by Warren Hui, Chris Miles, Nicholas Audino, Te Whiti Warbrick, and Lewis Hughes
Produced by SickDrumz and Nick "Unknown Nick" Audino
Performed by Mark Tuan and BIBI
BIBI appears courtesy of 88rising Records

FIRE IN THE SKY
Written by Anderson .Paak, Bruno Mars, Son Tzu, Rogét Chahayed, Wesley Singerman, Taylor Dexter, and Alissa Benveniste
Produced by Rogét Chahayed, Wes Singerman, and Taydex
Performed by Anderson .Paak
Anderson .Paak appears courtesy of Aftermath Entertainment

SWAN SONG
Written by Nicole Zefanya, Diamonte Harper, and Jacob Ray
Produced by Jacob Ray
Performed by Saweetie and NIKI
Saweetie appears courtesy of Warner Records
NIKI appears courtesy of 88rising Records

SHANG-CHI AND THE LEGEND OF THE TEN RINGS: THE ALBUM
available on INTERSCOPE RECORDS

Original Song Production Supervised by 88RISING

Score album available on
MARVEL MUSIC
HOLLYWOOD RECORDS

SPECIAL THANKS

Matt Fraction
Helen Hisako Kawahara
The City of Sydney and the State of New South Wales
The City and County of San Francisco
Fairmont San Francisco
Sydney Water District
Macao Government Tourism Office
Jeff Yang
Bryan Andrews
Liang Luo
Catherine McDonnell

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Columbia Pictures Film Production Asia Limited
THE GODFATHER and THE WARRIORS
courtesy of Paramount Pictures

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Act One Script Clearances

Alamy

The Art Institute of Chicago/Art Resource, NY

Digital Asset Management provided by
5TH KIND

Cameras equipment provided by
PANAVISION

Editorial Facility in Sydney provided by
SPECTRUM FILMS

Avid Engineering Support in Sydney provided by
GRAVITY MEDIA

Avid services provided by
PIVOTAL POST

Post accounting services in Australia provided by
PREP SHOOT POST

Digital Projection Technology and
Managed Services provided by
CHRISTIE

Filmed at
FOX STUDIOS AUSTRALIA

Hong Kong and Macao production services
provided by
TENEIGHTY PRODUCTIONS LIMITED
and
NOAH WEINZWEIG

Supported by the Australian Government
through the Location Incentive and Location Offset

Filmed in Australia with the assistance
of the Australian Government
Australian Government

Filmed in New South Wales, Australia with the assistance of
The New South Wales Government
and the Made In NSW fund
NSW GOVERNMENT

South Australian Film Corporation

The filmmakers acknowledge the assistance of the New Zealand Government's Screen Production Grant

New Zealand FILM COMMISSION
Te Tumu Whakaata Taonga

Visual Effects produced in part in Melbourne, Australia with the assistance of Film Victoria

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American Humane monitored the animal action. No animals were harmed®. (AHD 10210)

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#53309
MPA

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THE TEN RINGS WILL RETURN

MARVEL STUDIOS

Distributed by
WALT DISNEY STUDIOS MOTION PICTURES

IN LOVING MEMORY OF BRAD ALLAN

MARVEL STUDIOS

SHANG-CHI

AND THE LEGEND OF THE TEN RINGS

Marvel Studios presents "Shang-Chi and The Legend of The Ten Rings," an all-new, epic adventure that debuts the Marvel Cinematic Universe's newest Super Hero—Shang-Chi—in an origin story that blazes across the big screen with never-seen-before, mind-blowing action, stunning visuals and the MCU's signature spectacle, with heart and humor.

The film stars Simu Liu as Shang-Chi, whom we meet living in San Francisco and working as a parking valet, when a group of assassins takes a pendant that his mother gave him when he was young. Shang-Chi and his best friend Katy leave their safe lives and journey to Macau, to warn Shang-Chi's sister Xialing that danger is coming for her as well. As the film unfolds, Shang-Chi must confront the past he thought he left behind. When he is drawn into the web of the mysterious Ten Rings organization led by his estranged father, Shang-Chi realizes he must stop him and his Ten Rings cabal.

"'Shang-Chi and The Legend of The Ten Rings' is the story of a young man who realizes that his father is essentially one of the world's greatest criminals," says Kevin Feige, producer, "and Shang-Chi has to learn how to process that, and deal with it, in order to evolve beyond it. He must find the heroism needed to break free of his father's legacy. But there are many sides to all stories. In our film, the world's perception of his father and his perception of his father prove to be more complex than Shang-Chi initially thought. That was a great driving story for us that we wanted to explore."

The film also stars Awkwafina ("Crazy Rich Asians," "Oceans 8"); Meng'er Zhang in her first film role; Fala Chen (HBO's "The Undoing," "Sound of the Desert"); Florian Munteanu ("Creed 2," upcoming "Borderlands"); Benedict Wong (Marvel Studios' "Doctor Strange," "Avengers: Endgame"); Yuen Wah ("Kung Fu Hustle," "Australia"); Ronny Chieng ("Crazy Rich Asians," "Bliss"); Zach Cherry ("Spider-Man: Homecoming," "Unsane"); Dallas Liu ("PEN15," "Underdog Kids"); with Michelle Yeoh ("Tomorrow Never Dies," "Crouching Tiger, Hidden Dragon"); and Tony Leung ("In the Mood for Love," "The Grandmaster").

Marvel Studios' "Shang-Chi and The Legend of The Ten Rings" is produced by Kevin Feige and Jonathan Schwartz, and directed by Destin Daniel Cretton ("Just Mercy," "The Glass Castle," "Short Term 12"). Louis D'Esposito, Victoria Alonso and Charles Newirth are the executive producers. The screenplay is by Dave Callaham & Destin Daniel Cretton & Andrew Lanham, with screen story by Dave Callaham & Destin Daniel Cretton.

Director Cretton's creative team includes director of photography Bill Pope ("The Matrix Trilogy," "Spider-Man 2"); production designer Sue Chan ("Shirley," "The Congress"); editors Nat Sanders, ACE ("Moonlight," "Just Mercy"), Elísabet Ronaldsdóttir, ACE ("John Wick," "Atomic Blonde") and Harry Yoon, ACE ("Minari," "Euphoria"); costume designer Kym Barrett ("The Amazing Spider-Man," "Three Kings"); visual effects supervisor Christopher Townsend (Marvel Studios' "Avengers: Age of Ultron," "Guardians of the Galaxy Vol. 2"); with music by Joel P West ("Just Mercy," "The Glass Castle").

Marvel Studios' "Shang-Chi and The Legend of The Ten Rings" opens on September 3, 2021, in U.S. theaters.

A NEW SUPER HERO IS BORN

With the release of "Shang-Chi and The Legend of The Ten Rings," Marvel Studios launches its newest Super Hero into the ever-growing and evolving Marvel Cinematic Universe.

Shang-Chi was a fairly obscure character created by Marvel Comics in the 1970s. When the Marvel creative team, led by producers Kevin Feige and Jonathan Schwartz, delved into the over 40-year-old comics, they were both inspired and challenged.

"While there's incredible artwork and amazing action—things you'd expect from Marvel in the 1970s—Shang-Chi was also in need of a significant update," says producer Jonathan Schwartz. "In 1973, Shang-Chi was brought to life by big fans of Kung Fu cinema who put the character at the center of a spy-espionage story, which was very much in vogue after the release earlier that year of the martial arts film 'Enter the Dragon.' Looking at it today, over 40 years later, and looking at how stories are told, Shang-Chi didn't really feel right for modern audiences. We had to think about how we wanted that voice to be heard in a Marvel Cinematic Universe movie."

In this origin story, the modern-day, re-imagined Shang-Chi has a close familial connection to the Ten Rings organization. The shadowy Ten Rings organization has been an underlying element of the MCU since 2008, when it surfaced to kidnap Tony Stark in the first "Iron Man" film. The person behind the Ten Rings organization was deceptively introduced in Marvel Studios' 2013 film release, "Iron Man 3," in the form of Iron Man's archenemy The Mandarin, who had first appeared in Marvel Comics in 1964, a decade before Shang-Chi. In the film it was revealed that the person purporting to be the Mandarin was actually an actor named Trevor Slattery, played by Ben Kingsley, who was hired by the leader of the Ten Rings to impersonate him and promulgate his agenda.

"We talked about when we do bring the person behind the Ten Rings organization to the screen, we wanted to do it when we felt we could do the character justice and really showcase the complexity of the character," says producer Kevin Feige, "and that's what fun about the MCU at this stage. We can make a film like 'Shang-Chi and The Legend of The Ten Rings' and introduce a brand-new hero to the world, but the subtitle actually connects it

back to the very beginning of the MCU, which opens the door to exploring the Ten Rings organization and who is really behind it."

In "Shang-Chi and The Legend of the Ten Rings" audiences will learn the history of the real person who leads the Ten Rings—Xu Wenwu, Shang-Chi's father. The power of the actual Ten Rings, which are in Wenwu's possession, allowed him to build the Ten Rings criminal organization.

Producer Jonathan Schwartz was conscious that bringing to life this particular corner of the Marvel Cinematic Universe in a big, action film featuring martial arts was going to be an important first step. "There's this deep wealth of martial arts–themed characters within the comics that we haven't really been able to bring to screen yet," he says. "Shang-Chi felt like a great way into that entire world, to bring the martial arts world that exists as characters in the comics to life in the same way that 'Doctor Strange' was able to bring the magic side of the universe to life and that 'Guardians of the Galaxy' was able to bring the galactic side of the universe to life."

THE DIRECTOR SIGNS ON

Producers Kevin Feige and Jonathan Schwartz, and executive producers Louis D'Esposito and Victoria Alonso, wanted the film helmed by a director who could help draw out authenticity, and who could craft a story from the history of Shang-Chi that would take audiences by surprise and transport them to a unique Marvel world.

As a worldwide search for a director to fill the bill was in full swing, Jonathan Schwartz called in Maui-born director Destin Daniel Cretton, who directed "The Glass Castle" and the critically acclaimed "Just Mercy," both starring Oscar®-winning actress Brie Larson, as well as "Short Term 12" and "I Am Not a Hipster."

Schwartz notes; "I think that Destin, in the past, had been wary of going down the superhero route, but when he heard that Marvel specifically wanted an Asian American director to bring an Asian American story to life, he became attracted to that idea, and he contacted us and said that he was interested."

"I didn't think I was ever going to get this job," admits Cretton. "I thought I would have a meeting to get in Marvel's ear what I would hope that this first Asian superhero could be, and what it would mean to me, but I also wanted to have the ability to express some of the pitfalls that I thought they should avoid."

The director was relieved when, during the meeting, he discovered that the producers had those potential pitfalls on their radar. "They wanted to tell this story in the right way and look at every character as a multi-dimensional human being," continues Cretton, "to try to avoid every stereotype that has been hovering around Asian and Asian American characters for a long time. So, it was really inspiring to go in and talk to them at that first meeting."

Growing up in Hawaii, Cretton says he didn't have anyone besides Bruce Lee, Rufio from the film "Hook" and wrestler Ricky "The Dragon" Steamboat to dress up as on Halloween. "Those were my three options. So, the idea of the first Asian superhero was amazing to me."

Meeting one turned into meeting two, then three, then four, until Cretton was doing a final pitch on the project. In his pitch, Cretton gravitated towards the universality of the relationship between a father and a son. "The complications of the relationship between Shang-Chi and Wenwu was what really interested me," admits Cretton. "What moved me from the comics was this complex relationship of a dad who trained his son to be a killer, and now his son is grown up, and he has to face him. That was really exciting to me, and it was the basis of the pitch that I gave them."

It was also a very personal pitch.

"Growing up, my friends were mainly Filipino, Chinese, Japanese, Okinawan," Cretton explains. "In Hawaii, you're part of the majority if you are Asian. When I went to the mainland USA for the first time, it was the first time that I felt out of place. It was the first time that somebody at a bar came up to me and called me Bruce Lee. I realized, 'Oh, yeah, I'm different here.'"

This experience, in his pitch, would form part of Shang-Chi's journey. Marvel responded strongly to his take on what the film could be, and Cretton was brought on board.

"Throughout the process, Kevin, Jonathan, Louis and Victoria kept me on track, reminding me what that pitch was. I couldn't be happier with where the development process then took the story," remarks Cretton.

The process began to be immediately collaborative. The creative team was being hired and starting initial production. Sue Chan, production designer, was brought in early on while Dave Callaham, who is Chinese American, and Cretton were in the process of developing the story and working on the screenplay. Later on in the preparation process, writer Andrew Lanham joined them in writing the screenplay that made its way to the big screen.

"It was frightening, but it was really exhilarating as well to be developing and designing sets when we hadn't quite figured out the scene yet," admits Cretton. "But the art that was coming in from Sue and her team, and from Andy Park [Marvel Studios' director of visual development] and his team, were informing the screenwriting process."

He adds, "I've never experienced that before. Typically, we're writing completely in a vacuum, and then we take all of that and bring on the rest of the team. But to be able to have that kind of back-and-forth with the other department heads really helped shape the story into what it became."

FINDING SHANG-CHI

Finding a modern, cinematic identity for Shang-Chi was a fascinating and complex journey for the filmmakers. "The character of Shang-Chi from the comics didn't feel like he would be directly relatable to either an Asian American audience or a broader audience, because he was so exoticized," notes producer Jonathan Schwartz. "The character spoke mostly in wise Zen Koans, and it didn't quite feel right. We wanted to make him feel more like a modern Asian character, and more like someone who inhabited the world that we see and know around us."

With that in mind, the creative team explored deeply who Shang-Chi could be, beyond his unofficial moniker, "the master of Kung Fu." "Shaun is just a guy who's trying to figure himself out in the world," explains Cretton. "Hence, the actor we needed to find had to have the ability to learn incredible fighting skills, but had to also be

highly relatable, who could compellingly go on this journey of self-discovery."

The search was on, and eventually led to newcomer Simu Liu, the young actor who would come to be Shang-Chi.

Liu's path to becoming an actor began with an accounting job after college. When Liu later found himself unemployed, he applied as a movie extra on a whim. "That set everything else off and was the catalyst of this whole new life. From the moment that I stepped on a set for the first time, I knew that there was nothing else that I could do that would make me as happy or as fulfilled."
The film was "Pacific Rim," shooting in Toronto and directed by Guillermo del Toro. Liu recalls, "From that point on, I thought, 'I don't know how I'm going do it, but I'm going find a way to get there.' From every music video, every student film casting call, I assembled enough of a resume to get my first agent and from there, I started auditioning."

Liu eventually scored a lead on Canadian TV comedy "Kim's Convenience," but when the role of Shang-Chi came up, he never thought he would be in the running. "I didn't know that I would get to play him," says Liu, "but I was so encouraged by the fact that somebody would get to take up the mantle and would get to represent us in that way."

However, he did get an initial audition and was called back. "After meeting Destin in the callback, I came to understand something not only about Shang-Chi but about all Marvel heroes," says Liu. "There is an element of normalness to them. Deep down, they aren't all six-foot-five Greek gods. They're flawed. They're ordinary people put into extraordinary circumstances who make heroic decisions."

So, Liu crafted the rest of his choices during callbacks, and an eventual screen test, with that in mind.

Jonathan Schwartz admits that he and the other producers "kept going back to Simu's read, as we auditioned more actors, realizing that there was just something there. We eventually flew him out to New York City in July 2019 for a screen test opposite Awkwafina, who had already been cast, and Simu just blew everyone else away."

A few days later, Liu's phone rang and "all of a sudden my life changed forever." When a call came in from Burbank, California as an unknown number, Liu knew it was Kevin Feige. "In my heart, I knew. I picked up the phone and heard his voice," recalls Liu. "His voice is so recognizable. Kevin said, 'I'm here with [Casting Director] Sarah Finn and Destin, and we want to tell you something.' Then I heard Destin's voice in the back, 'We want you to be Shang-Chi.'"

When Liu was given the opportunity to read the script, he was overwhelmed. "Destin did such a beautiful job of describing the story to me before I read it, then when I finally read it, I cried," confesses Liu. "I cried because there is such an intimate relationship between Shang-Chi and the characters and his family. I realized that the movie is, at the end of the day, about family. I cried because we see an Asian superhero doing superhero things and saving the world. It was such a profound moment for me as a fan, as an actor, as an Asian person. Just incredible."

Simu continued with four months of physical pre-training, then another month in Sydney, Australia, which is where the shoot would take place. Despite the training, Cretton reassured Liu that he wasn't cast because he could be trained to perform the martial arts required.

"Early on, Simu and I agreed that the access point to this character, what would really allow the audience to connect with Shaun is what he's going through," says Cretton. "Simu took the fighting aspect of this character

seriously, he worked solidly for five months, but all the while understanding that it wasn't because of his martial arts that he was here, but because of what he had created for this character."

The film's importance for Asian representation was a high point for Liu. "This is the first Asian American superhero in the Marvel Cinematic Universe," comments Liu. "That's an important distinction, an important milestone for us. We've waited a long time for a moment like this, to see ourselves portrayed in this way on screen. For many of us whose parents immigrated, we never really saw ourselves on screen meaningfully. We saw caricatures, stereotypes and erasure in a way. I'm encouraged by what's been happening over the last two years, and I think 'Shang-Chi' will be an important part of that conversation."

He adds, "I think this film will go a long way in normalizing Asian faces on screen outside of Asia, and recognizing that diaspora Asians have our own distinct identity that belongs both to the East and to the West, but at the same time to neither. In that way, I feel we are pioneering those voices and those stories. I feel very proud and honored to be a part of that."

THE CAST AND CHARACTERS

The creative team of "Shang-Chi and The Legend of The Ten Rings" assembled the first primarily Asian cast in a Marvel film—with the vast majority of the cast being Asian or of Asian descent.

"To be able to add not only Shang-Chi, but a cornucopia of Asian faces representing both American culture and Mainland Chinese culture was incredible," says director Destin Daniel Cretton. "Seeing these young Asian characters living lives like my friends and I live was something I'd never really seen before."

The casting process also brought in Awkwafina, who would be able to showcase not just her comic skills but her dramatic range, as well as the iconic actress Michelle Yeoh, and Tony Leung, one of the great actors of his generation.

The balance of established actors and newcomers continued with the casting of Meng'er Zhang as Shang-Chi's sister, Xialing, appearing in her first film.

"I take my hat off to our casting director, Sarah Finn," says Destin Daniel Cretton, "who undertook a worldwide search. To see Meng'er perform, you would think she'd been acting all of her life in film. Such a multi-faceted cast came together for this film to create something that I think audiences will want to see over and over again."

SHANG-CHI/SHAUN (Simu Liu)

Trained since childhood by the mysterious Ten Rings organization, Shang-Chi must confront the past he thought he left behind when he is drawn back into his father's web.

At the beginning of the film, when we first meet Shang-Chi in present day San Francisco, his back- story is not

known. He seems like an everyday guy, called Shaun, who is working at a hotel as a parking valet. But very soon, Shang-Chi's past returns, and things change quickly and irrevocably.

Of this dislocation, Destin Daniel Cretton observes, "Shang-Chi's core issue is rooted in not knowing who he really is. Over the course of the film, he must learn how to own every part of himself. There's residue left inside that he hasn't dealt with from the traumatic things that happened to him as a kid."

He continues, "This story is at its core watching a young man deal with his problems for the first time. He must look deep inside and understand that there are negative things inside him from his history, but there are also many positive things inside him. If he doesn't allow himself to look at all of it, the good and the bad, the light and the dark, to own it all, he won't reach his full potential."

Simu Liu adds, "The movie is about that evolution and personal growth of self-acceptance and self-love. And it's something that I absolutely think will be relatable, whether you're Chinese or Asian or not."

What also makes Shang-Chi a remarkable hero is that his skills are learned skills. Simu Liu was committed to doing many of his stunts himself. "I felt like I had a responsibility to bring this character to life, and that meant more than just providing a face and a voice," says the actor. "It meant providing physicality, and I think if you're approaching a role where you have to play the piano, or play basketball, it's the actor's responsibility to become a sponge and to soak in as much as they can before the cameras roll."

"It was incredible to watch Simu sink into this character and take complete ownership of it," says Cretton. "I watched him go on the journey that Shang-Chi goes on. Shang-Chi starts completely out of his element, and learns how to own himself, how to look in the mirror and be proud of what he sees. I watched Simu tap into Shang-Chi's anxieties, into his fears of becoming something that he is trying desperately not to become. To watch Simu go through that emotional experience on top of the incredible, physical feats that he had to do, was a very inspiring and moving experience to witness."

Liu felt that the director helped calm his natural nerves of taking on the mantle of MCU Super Hero, as well as of shaping the character. "Going into a job like this, it's natural to have all sorts of insecurities," Liu admits. "'How am I going to become the master of Kung Fu? How am I going to become a Marvel Super Hero?' Destin taught me so much about being an actor. He calmed that part down in me and grounded me in what this movie was really about, because if we made this movie just about a superhero, we would lose out on all of the wonderful nuances that make Shang-Chi who he is. Focusing on that

made the rest of it, the Marvel part of it, not seem so daunting."

Reflecting back on his journey to Shang-Chi, Liu sums up, "I never thought in my wildest dreams that I would be here. It's been the most grueling thing I've ever done, but easily the most fulfilling. Whether it's doing action sequences that have been choreographed by some of the most incredible action designers and martial artists in the world, or acting opposite some of the most incredibly talented people that have ever graced the screen, every day felt like it was full of blessings. Many days I would go home and my entire body would be aching. But even then, I never lost sight of the fact that this is a historic, significant moment. To be a part of that is so incredible, and I can't say enough how grateful I am for it."

XU WENWU
(Tony Leung)

Shang-Chi's father Xu Wenwu is the feared leader of the Ten Rings Organization, which has lurked in the shadows of the MCU since the very beginning.

To find the best actor to portray the true identity of the complex Xu Wenwu character, director Destin Daniel Cretton and the other filmmakers reached out to an actor of unparalleled gravitas in Asian cinema—Tony Leung. "We wanted to peel away to get to understand Wenwu—the person behind the Ten Rings," explains Cretton. "To me, if there was anybody in the world who could powerfully break the cliché of the mustache-twirling villain, it was Tony Leung."

Tony Leung says of their first discussion, "I had a phone meeting with him and, of course, he couldn't tell me much about the story at that time, so I had only little hints about my character and the story. But I felt very good talking to him, and I thought I could trust him."

He adds, "I watch a lot of Marvel movies, and I have my favorite characters too. Deadpool and Iron Man are my favorite characters. I didn't expect that I would have a chance to be a member of the Marvel Cinematic Universe." Destin Daniel Cretton comments, "Tony Leung sees Wenwu as by no means a villain, but as a broken human who is chasing after things that were torn away from him, that he desperately wants back. I'm so thankful that Tony came on board. It's so subtle and so brilliant, the way that he can create a character who can be so brutal, but show us that it's rooted in Wenwu's desperation to be loved and to show love."

Of working on the film, Tony Leung says, "I think the script does a very good job on my character, very detailed, so I just needed to follow the pages. I would prefer to surprise or convince our director with my performance on stage rather than discuss too much beforehand. So, we didn't discuss a lot before shooting."

Working with the esteemed actor was a highlight for Simu Liu. "I was very anxious to meet Tony, I didn't know what to expect. But immediately, Tony had such a disarming smile and a warm charisma. As soon as I met him, I was totally at ease. He's the sweetest, kindest, most gentle human being, as well as a cinematic legend."

Awkwafina admits, “I grew up obsessed with Tony Leung. In high school I would watch his films a lot—“In the Mood for Love,” “Days of Being Wild.” He is a legend to me. To be in the presence of him, to see someone I’d admired my whole life at work in front of me was so cool.”

KATY (Awkwafina)

As Shang-Chi’s oldest, closest friend, Katy is free-spirited, carefree, and fiercely loyal. Katy is a stalwart companion with her own journey of self-discovery who accompanies Shang-Chi on his quest.

Katy, a Chinese American, is Shang-Chi’s closest friend. She only has ever known him as Shaun and knows nothing about his past when the movie opens. Describing Katy, Awkwafina offers, “Katy is Shang-Chi’s reckless Asian American friend who he meets when he relocates to the States in San Francisco. Katy and her family kind of take him in, and he has a very close relationship with her and her family. I would say that it’s almost like she is his home in America.”

Continuing she adds, “There is a point where Katy tells a story of how she first met Shang-Chi. She almost feels like she needs to protect Shang-Chi, which is ironic because he is more than necessarily equipped to take care of himself. But Katy meets him in school by taking down a bully who is picking on him. Since then, their relationship has kind of evolved, and they bicker a lot. But I think that it’s very obvious that they have a lot of love for each other.”

Awkwafina had no trouble finding a connection with her character. She says, “I connect to Katy a lot. She definitely makes some poor decisions, like we all do now and then. She is brave and impulsive and brash. But she is loyal, and she’s really there for Shang-Chi when he needs her. Katy speaks a little bit of Chinese, but she didn’t really grow up with it. And it’s a part of her identity that I think she struggles with.”

As much as Katy is an enormous support for Shang-Chi on his journey, she’s also on a journey of her own. As fearless and headstrong as her character can be, she is stuck in life because she’s afraid of going after something that she truly loves. “I think Katy, throughout the movie, is really questioning her own mission in life, her goals and her sense of identity,” says Awkwafina. “She doesn’t necessarily know where it’s going. She kind of rides the wind, and I think that’s something that we all ask ourselves at some point, and we all kind of struggle with. So, she is a very real character to me, and I relate to her a lot.”

On casting New York-born actress Awkwafina (Nora Lum) as Katy, director Destin Daniel Cretton says: “Nora was the first official cast member that we brought in. We knew that we needed somebody to anchor Shang-Chi in Asian American culture. There could be no one better to do that than Awkwafina.”

By connecting early on, during training and rehearsals, Simu Liu and Awkwafina were able to develop an easy chemistry in working together. “I think it speaks to her level of preparation, her work ethic and our shared ability to just be goofy with each other,” observes Liu. “It is so important for an actor to be able to show up to work and have someone who’s as generous and as giving as Nora there ready to create things together and have fun.”

He adds, “It was such a crazy, incredible honor to get to work with her. She’s incredibly generous and so original. I don’t think you can find anybody else that does what she does.”

Michelle Yeoh, who plays Shang-Chi’s aunt, Ying Nan, was happy to share the screen again with Awkwafina. “Awkwafina is a genius,” says Yeoh. “It’s a real pleasure to be working with her again after ‘Crazy Rich Asians,’ and not to just work with her but to watch her, because that energy, her comedic timing, and then the very emotional moods that she brought to her character, were a delight to watch.”

Working with the director was a very positive experience for Awkwafina. “It really took meeting with Destin to understand that this guy is going to do it right,” she says. “He’s going to treat it with care and with respect. I could feel his passion for it. Working with Destin was one of the best experiences of my life, to be honest. He cares. He cares about the performance. To see something like this realized by someone who really cares about it, and who’s willing to work with the actors at such an intimate level, is really special to witness. I feel very lucky that I was able to work with him.”

LI
(Fala Chen)

Li, an independent spirit and skilled martial artist, is the compassionate and devoted mother of Shang-Chi and Xialing.

Juilliard-trained actress Fala Chen, who has appeared in films in Asia and in the West, was cast as Li, Shang-Chi’s mother, both for her remarkable acting skills as well as her training in dance and movement.

“Fala is such an incredible performer,” remarks Cretton. “Every line and movement she delivered was charged with emotion. The quiet strength she brought to this character was exactly what was needed to stand face to face with Tony Leung’s Wenwu.”

Chen describes Li as “a warrior and a Kung Fu master. Her power lies not only in her physical form but also her ability to bring out the best in everyone who’s around her.”

Although her character is a Kung Fu master, Chen had never practiced Tai Chi, but she trained with a world champion and worked hard to represent the art faithfully. “It really means a lot to me that this film not only presented different forms of martial arts, but also gave us an opportunity to see the essence behind the physical

movements," says Chen. "It's the spirit of Kung Fu. It's the practice of the yin and yang and the Tai Chi and finding inner peace. It not only represents the martial arts, but it's also a great representation of the Chinese culture. It's just such an honor to be able to be part of this representation."

As Wenwu's wife in the story, Chen had a chance to work closely with Asian superstar, Tony Leung. She says of the experience, "We really had a great time working together. I think we found the chemistry as husband and wife, but also, we presented very different points of views regarding power and martial arts and family. It's really interesting to be able to show the dynamics and the depth of the differences within the same culture. It's never the same. Every person is a different individual. And I was glad that I got to explore that with Tony."

"Fala is a wonderful actress, super-talented," comments Simu Liu. "She was such a joy to work with. Fala brings a loving, warm beauty to the film. Her grace is something intrinsic to the story. That comes from Fala's heart, and she brought so much love to the character of Li."

XIALING
(Meng'er Zhang)

When her estranged brother Shang-Chi suddenly shows up in her life, Xialing must choose between the solitary life she's created for herself or join her brother in the fight against the Ten Rings.

After an exhaustive international search, Meng'er Zhang rose to the front of the line as the perfect choice for Shang-Chi's sister Xialing. Trained in theater and musical theater, Zhang, who is from Nanjing, had never appeared on film before.

Zhang sent in her own audition tape, and after a series of callbacks and a screen test, received an e-mail that ended with the phrase "Welcome to the Marvel Cinematic Universe." When she got the news, Zhang says, "I couldn't stop smiling! It felt so right because I felt very strongly connected to the character of Xialing, and I felt all my hard work had paid off."

Director Destin Daniel Cretton comments on casting the unknown actress: "Shang-Chi needed to be surrounded by two strong female characters who represented the two worlds that he's from. It was very important to us to find an actor who was from China, who grew up there, who speaks Mandarin as their primary language. Meng'er, from the first time I met her, was pure magic. She was immediately relatable to me, and I could see she would also be that to global audiences."

He adds, “To watch Shang-Chi stuck in this adventure between Meng’er as Xialing and Awkwafina as Katy, who reveal so clearly where he came from and the person that he has turned into. To watch them mix together and laugh and cry and fail and come out the other side was an amazing thing to see.”

Describing her character, Zhang says, “Xialing is someone you don’t want to mess with, even Shang-Chi knows not to cross her. She is a very tough and independent woman, cold on the outside, but has a warm and fragile part deep down inside. She had a traumatic childhood, but she didn’t sink, she got stronger. She’s like a flower that survives the coldest winter.”

RAZOR FIST (Florian Munteanu)

One of Xu Wenwu’s most loyal soldiers, Razor Fist found family and purpose in the Ten Rings. He rose through the ranks to become one of the organization’s strongest and most brutal fighters.

Razor Fist, as his name may suggest, wears a prosthetic for his amputated left arm, in the form of a giant razor. “Razor Fist could have easily been a one-dimensional villain with a sword for an arm until Florian showed up,” says Cretton. “Florian just nailed it. When you first meet Razor Fist, he may seem somewhat of a cliché cutout of a villain, but you’ll soon have a different view of Razor Fist, and you’ll learn to love him like I did.”

Munteanu enjoyed his experience, and comments, “This film was amazing to work on and an amazing story, and because this is the first Asian American Super Hero movie from Marvel, I know that the impact this movie will have on the whole world will be immense.”

YING NAN (Michelle Yeoh)

Ying Nan, aunt to Shang-Chi and Xialing, is a respected leader and warrior of Ta Lo.

Celebrated, world-renowned Michelle Yeoh plays Ying Nan, the aunt of Shang-Chi and Xialing. She represents a connection to their mother, and a living family member who comes to represent for them a positive familial love.

“Ying Nan is able to impart upon them their strength, and their ability to embrace who they really are,” informs Yeoh. “She understands that Xialing and Shang-Chi have been running away from their identity. My character teaches them that we cannot run away from who we are, from the people who come before us. Our ancestors, our parents make us who we are, and we have to learn to embrace the good and the bad. I think the theme of the film is embracing your destiny and truly making yourself and the world around you a better place.”

Yeoh wanted to be part of the film because “it was time we had an Asian superhero. I grew up looking at Marvel

comics, and I've never seen a superhero that looks like me. I'm really pleased because it truly is the right time for little boys and girls to see it and say, 'Look, we're superheroes too,' and I'm really happy to be part of it."

Director Cretton admits that "it was surreal shooting with Michelle because I've been such a die-hard fan of hers for so long. To work with her and find out how lovely she is was a huge highlight for all of us."

That was particularly true for Awkwafina, who says, "In terms of Asian representation, especially female Asian representation, Michelle has always played nothing but strong women. Growing up watching someone like that impacts who you want to become and how you see yourself in the world."

Simu Liu adds with laugh, "Every time I would talk to my parents during the shoot, they wouldn't lead with 'How are you doing? Are you sleeping well?' It was 'did you work with Tony Leung and Michelle Yeoh today?' To have the privilege of being able to act opposite them was absolutely incredible. I can't overstate it. The best advice they gave me was to enjoy it, to go day by day and really soak in everything that was happening."

Yeoh has nothing but praise for her director. "Destin, our director, was simply marvelous, and had the right sense and sensibility because he has an Asian background, but was brought up in Hawaii," says Yeoh. "With that, he is well prepared to tell the story with the right intonations. He has not directed big action movies, but movies like 'Just Mercy,' which came from the heart, about humanity. I think if you can't relate to the humanity of a superhero then you would not be able to feel the pride of being that."

Rounding out the talented cast are popular comedian Ronny Chieng as Jon Jon, right-hand man at the Golden Daggers Club; Benedict Wong, reprising his MCU role as Wong; martial-arts legend Yuen Wah as warrior trainer Master Guang Bo; Zach Cherry as bus-rider/videomaker Klev; and Dallas Liu as Katy's brother Ruihua.

CREATING THE VISUAL WORLD OF "SHANG-CHI"

In creating the complex, striking visual universe of "Shang-Chi and The Legend of The Ten Rings," collaboration, from the very outset, was key. "I learned more on this film than any project I've been on," says Destin Daniel Cretton. "It opened my eyes to the endless possibilities of cinema, and the key to that was learning how important true collaboration is. Everybody, all the heads of department, were in a space together, all throwing around ideas of what could work, and what we should avoid."

Visual effects supervisor Christopher Townsend worked next door to Brad Allan and his stunt team, who continually interacted with production designer Sue Chan, whose team was building sets and having to make sure that they could practically be climbed on and jumped from, as well as with costume designer Kym Barrett to ensure that the actors could move freely for their stunt work in their costumes.

Of the overall visual language, Cretton explains, "When I first talked to director of photography Bill Pope, we wanted to ground the film in a look that didn't feel so heightened that it would keep you from connecting to the characters. So, when Shang-Chi and Katy are hanging out in a bar in San Francisco with their friends, I didn't want it to feel so much like a movie that it removes you from that experience. And so, the look of the film initially is

more naturalistic, but it had to contain elements that would prepare you for the crazy, wild ride that we're going to go on."

PRODUCTION DESIGN

Production designer Sue Chan signed on to bring the different environments of "Shang-Chi and The Legend of The Ten Rings" to life. Her efforts were not lost on the director, who comments, "Sue Chan poured so much of herself into this movie from the very beginning," says Cretton. "Every time I stepped onto a set, it was transformative. It's mind blowing what she and her team put together. I would talk to Marvel executives who have created some of the biggest movies in the world, who would walk onto her sets and have the same amazed reaction."

Sue Chan grew up watching Kung Fu movies in Chinese movie theaters in New York City's Chinatown neighborhood. Her parents would also bring home VHS tapes, so she grew up with Jackie Chan, Bruce Lee and other martial arts stars.

"I wasn't aware of Shang-Chi prior to interviewing for the job, but when I read the original Marvel comics, I was intrigued," observes Chan. "I was curious to see how they would handle the character in this modern, progressive age, particularly because Marvel is interested in not only rehabilitating but updating heroes. In the interview, I talked about my experience as a Chinese American and how my perspective could bring something into that new vision. Plus, it's a Marvel movie. It was going to be lot of fun for a designer!"

Chan looked at visionary Chinese director Zhang Yimou's work, as well as Ang Lee's films, and revisited Hong Kong action epics, looking at structurally how those films movies were shot. "I realized that in order to shoot Kung Fu and other martial arts, you have a lot of top shots, so the floor really matters," continues Chan. "Also, you have to make sure the set is built in such a way that you could use the walls and the columns as props, as well as the furnishings."

Wenwu's compound was an interesting set for Chan to create as it adapted to Wenwu's changing fates and emotional states throughout the film. "When Wenwu falls in love with Li and they start a family, she transforms the courtyard into a beautiful, lush garden," says Chan. "After she dies, it transforms again into a pristine, cold environment where Wenwu trains his assassins. It becomes militaristic."

Meng'er Zhang recalls the first time she saw Wenwu's compound: "I remember the first time I stepped onto the set of Wenwu's compound, also Xialing's childhood home, and I was amazed by the detail of the set. I wanted to live there! Everything in there is real—the pond, the plants. When I touched the wall, it felt like my character's memories flowed through my veins."

Collaboration with other departments was imperative for the production designer, who says, "My art directors and scenic were great with communicating with the stunt team and with the visual effects team, jumping in and

adding and fixing and enhancing where we needed to. When visual effects needed a certain texture on an object, our sculptors jumped right in and made the texture. We also worked very closely with stunts to make sure their rigs were integrated into our big set pieces."

One of the great examples of an almost purely production design solution was the imagined village of Ta Lo, which Sue Chan and her team built in a park about 30 minutes from downtown Sydney, Australia. Sue Chan explains, "Destin wanted the village to feel very grounded, but it is also a magical village, so it had to both express the idea of not being real but at the same time being populated by real people with real concerns."

Cretton adds: "Ta Lo exists in an inter-dimensional plane. It's where the climax of our movie takes place and the set where all of our storylines come together, so it was crucial that it be impactful."

Chan credits "all the amazing technicians, crafts people and artists, because everything that every single person contributed ended up in Ta Lo. She adds, "To see it come together was terrific. I asked everybody on my crew to visit the set to see their work realized."

Cretton knew that this level of detail was vital for the actors to give their best performances in the climactic scenes. "To give the actors a real space to walk around in, to pick up a tool that we may never see on camera, but to know that somebody made a tool that is specific to cutting dragon scale, all of those details do make it to the big screen in what that does for an actor and for their performance."

Jonathan Schwartz sums up, "Sue was really able to bring a great, amazing perspective to so much about this movie and to make it feel real and inhabited, which is a tough thing, especially for something that is derived from something real and not necessarily striving for authenticity but striving for reality as it exists in the MCU, which is a tricky target to hit. And Sue did it incredibly well."

COSTUME DESIGN

The rigor and attention to detail of the production design team was a shared dynamic with Kym Barrett's costume department. "Working with Sue Chan, I felt we spoke the same language," observes Barrett. "We both had this desire to get to the truth of it. For example, in Ta Lo, how were these people existing? There are objects and costume details that no one may see on screen, but that we thought about. How do they farm? How do they trade? How do they survive in a time of drought?"

Cretton and Barrett also developed a very specific vision of how Shang-Chi would be depicted, which garnered the full support of Kevin Feige and Marvel Studios. "We were able to really explore how this Super Hero and the people who surround him could be perceived and drawn," notes Barrett. "We were very aware of the need for empowerment of women and different cultural groups. We approached everything from that point of view,

exploring where people find their own power."

"Kym brings so many layers, both literally and figuratively, to each of her costumes," says Cretton. "She thinks so deeply about every character and how their clothes tell their story. It was exciting to watch her interpret the script and the characters and watch them go through her incredible team's process and come out the other side."

Shang-Chi's hero suit, which he dons in Ta Lo, was created from the underbelly of a dragon—the idea being that when the dragon sheds its skin, the villagers harvest and protect it because it's so precious and resilient. Of wearing the suit, Simu Liu says, "It was very emotional trying it on for the first time. I understood the gravity and the significance of what it meant, understanding just how precious few people experience that kind of feeling. I felt so fortunate and so honored. It was a really incredible moment."

For the fight costumes, Barrett was "interested in how a costume could enhance movement and give you a heightened appreciation of the skill of a performer. All of the elements on the robe are things that really did exist, down to the ties, which were used to attach armor plates to warriors' robes."

Early on, Barrett asked the stunt department to rehearse in the robes, to ensure the splits were in the right places and that they weren't too tight for the required movements. "One of the most enjoyable parts of my job is to collaborate with the stunt department and with the performers," comments Barrett. "It was also great to collaborate with visual and special effects. Chris Townsend and Dan Oliver were in agreement with me to try to do as much as we could in camera, in practical effects and with the costumes, with visual effects taking over for extra special moments or important problem-solving moments."

Barrett's team in Australia had as many as 80 people working on the looks for the film. There were people who sewed, along with those who were dying and aging, or working on the computer doing 3D renderings and printings. The team had its own mold shop and a small costume prop department. The team also had embroiderers and shoemakers and hat makers. Ninety percent of what is seen in the film was made by the costume department team.

Barrett says that she and her team were most proud that "although it's a 'big picture' film because it's a comic book story, if you go in close, you'll see intensely detailed motifs in the costumes that tell their own story, however subconscious or subtle. I'm most proud of the way Destin and the other writers' script, and the worlds that Sue and I and our teams created, harmoniously gelled together and that we created a story where all our paths were heading in the same direction. I feel like we created a truly unified whole."

For makeup and hair designer Rick Findlater, having a bank of 200 wigs, with 50 in rotation was crucial to the looks of all the cast and the many background players. At any given time, you could see up to 50 stylists working on the hairstyles of the different places depicted in the film. Changing the hair to suit certain action scenes was very important, particularly with the archers because, by law, the hair needed to be cleared on whichever side the archer used to shoot the bow and arrow. In the film most of the people doing an action stunt had some kind of hairdo that was safe for their particular action.

VISUAL AND SPECIAL EFFECTS

As director Destin Daniel Cretton had not yet directed a visual effects–heavy movie, working with veteran VFX supervisor Christopher Townsend was a crucial relationship. Despite the consummate skills of the VFX team, Townsend encouraged Cretton to take the approach that "it's always better to try to do it live and for real."

"Any time we could have special effects supervisor Dan Oliver and his amazing team actually do it for real, it was always going to give us at least a firm base to make the VFX enhance something that is rooted in reality," says Cretton. "It allows the audience to not turn their brain off and think 'that's a computer.' So, many effects that you see in the film were done by an incredible stunt team and an incredible team of artists literally making these things come to life."

The depiction of the Ten Rings themselves was a crucial challenge for Townsend's visual artistry.

He says, "As the name suggests there are ten rings, worn like bracelets. One of the big challenges was how to make them feel incredibly powerful, because in the comic book lore and in the mythology they are incredibly powerful rings. So, we have practical props that the actors are wearing at certain times. But as soon as the rings are moving or they're glowing or they're coming off their arms, either as a whip or as a projectile, or they're being thrown, that always has to be visual effects created on the computer. Artists are literally creating those rings and spinning them around and creating glows and trails."

In order to get the full effect, Townsend's team had to use dots on the actors' arms representing each ring. "We're using those dots as what we call tracking markers," explains Townsend, "and we have other cameras, witness cameras, that are also used and lined up with the picture camera, the main camera. By using those markers and the other witness cameras, we're able to figure out where in space that actor's arm is. And therefore in the computer, we can track exactly where those rings should go."

MARTIAL ARTS and TRAINING

In the same way that Marvel Studios' "Captain America: The Winter Soldier" drew on conspiracy-thriller genre movies, and in the same way that "Guardians of the Galaxy" was inspired by space operas, "Shang-Chi and The legend of The Ten Rings" celebrates the world of martial arts films.

"Drawing on martial arts movies allowed us to take this movie to a different place and inject a different flavor than we've ever seen before that still feels like what audiences come to expect and love out of a Marvel film, but with an entirely new, entirely unique perspective that feels totally organic to the character and the world," comments Schwartz.

Of the visually striking fight scenes in "Shang-Chi and The Legend of The Ten Rings," director Destin Daniel

Cretton says, “I think it’s rare for any movie to be able to describe fight scenes as beautiful and emotional, but those adjectives can be used to describe almost every one of the fight scenes in ‘Shang-Chi and The Legend of The Ten Rings.’ They’re not only exciting, they’re exquisite and romantic, or tragic and emotional.”

Each fight sequence is not simply a combat, but contains important emotional, story-driven moments. Hence, complex choreography was required that would weave in the emotional beats, and the dialogue. For example, when Shang-Chi’s future parents Wenwu and Li encounter each other in the forest, they engage in a dance of courtship, at the same time gauging each other’s combative powers.

As martial arts are at the core of the film, setting an overall approach was essential, and for the creative team, authenticity in the fight scenes was key from the outset. “Kevin Feige, the other producers, Destin and I considered ‘how do we make this movie as authentic and as unique as possible?’” says executive producer Charles Newirth. “It was a tricky thing, because there were a variety of martial arts styles and techniques required. We conducted a worldwide search for stunt coordinators, fight coordinators and second unit directors who had done this kind of film before.”

Cretton and the producers brought on Brad Allan as second unit director and supervising stunt coordinator, who then engaged expert choreographers from all over the world, as well as elite horseback riders and archers from Mongolia, and movement artists and parkour masters from the United States, Australia and Canada.

“Our goal was to honor the great works of Kung Fu cinema,” says director Cretton. “This film would not exist without them. One thing that every member of the choreography team had in common was a deep, deep respect for the art form. Each one of these fights are not just people punching and kicking each other. Every move tells a story, and it was really enlightening for me to witness that.”

Besides the key actors having to undergo extensive training, stunt doubles were brought in when the skills required for a certain stunt went beyond a mere few months of training. “We had an incredible team of stunt doubles who had trained for 20, sometimes 30 years,” says Newirth. “Brad Allan chose those doubles very specifically for the styles that reflected the individual character’s fighting style.”

The creative team conducted extensive research, exploring the right balance of martial arts forms to portray Shang-Chi as a Marvel Super Hero. Because Shang-Chi is a human weapon, taught every possible way to kill a person by his father, he is somewhat style-agnostic. He was trained how to ‘get the job done.’ Some of the styles that Shang-Chi displays are Hong Quan and Southern Fist, meditative Taiji and Dragon Style.

From the moment Simu Liu was cast, conversations began about what his training regimen would look like, both from a body perspective and a martial arts perspective. Cretton notes that for Liu, the physical training was also a large part of the psychological training for this character. “A lot of the physical intensity of the training Simu

went through mirrored the training that Shang-Chi went through as a child," says the director. "Simu was using that physical training as a mental tool to tap into the character."

Simu Liu came onto the project with no martial arts skills, except one: "When I was 16 I learned how to back flip, and that was kind of it for my martial arts," laughs Liu. "But I liked watching Jackie Chan and Jet Li movies, and I really wished that I could do more martial arts. My parents, unfortunately, didn't really let me do martial arts when I was a kid. They thought it was too dangerous, and they preferred that I study piano and math. I very dutifully did those things, but I always really wanted to do martial arts. And the great thing about this movie is that I've had the opportunity to taste so many different styles of martial arts across the spectrum."

He adds, "I learned from the best in the world. We went through almost every conceivable style, from traditional Chinese Kung Fu, elements of Wushu and Hong Quan but also moving to southeast Asia and exploring Muay Thai and Silat, Krav Maga and Jiu-Jitsu, and boxing and street fighting as well."

On training Simu Liu, fight coordinator Andy Cheng comments, "Simu is a young talent. He has a lot of energy. He can do some tricking, and he's really good. He can do his own stunts. He helps us because, physically, he's very good for this role."

As well as each character having their own style, each fight sequence in the film is unique. The bus fight is one of the first action sequences in the movie, which starts as a deceptively normal day with Shaun and Katy on their way to work on an ordinary San Francisco bus.

Describing the scene, Liu says, "Shaun notices that something is off. A small gang comes up to him and asks for his pendant, which he cherishes because it's one of the last things that he has of his mother. He's definitely not going to give it up. And so, things start to turn south."

Shaun has no choice but to once again become Shang-Chi, and the fight is on…much to Katy's surprise and horror.

To create the phenomenal, over-the top fight, filmmakers examined the bus, figuring out ways to use every inch of it. In that tight space of the bus, Shaun has to use every move he ever learned as Shang-Chi to protect his pendant, as well as to not die. The fight team used different styles in that scene, especially since it was the first time audiences would see Shang-Chi fight.

The filmmakers wanted the fight between Shang-Chi and Xialing at her Golden Daggers club to feel like a brother and sister arguing, played out through a complex and breathtaking physical fight. The idea behind the fight was that it be brutal, but also, in the words of director Cretton, "just watching two siblings work through their crap together."

He adds, "I have three sisters and two brothers, so I know what it feels like to be in those highly emotional fights, knowing that you're still in a safe place because beneath all the frustration is a love that goes far deeper than any problem you have with your sibling in that moment."

That fight represented a different mix, as Cheng explains, "In that sequence, they fight kind of like a UFC fight,

so we wind up mixing Kung Fu martial arts in it. But we don't want to go off reality, so we're mixing to the MMA fight style."

Meng'er Zhang, as Xialing, trained in Sydney, and recalls the rigors of the process: "The team asked me if I had done any martial arts before. I trained in stage combat at Shakespeare's Globe in London, so I said that I knew something, but when we started the training I found out, 'okay, I know nothing about martial arts!'"

Tony Leung is not a stranger to Kung Fu, having been trained in it for film roles. For this film, Leung says, "I worked with the Tiger Claw, a symbolic style, a symbol of the East and a symbol of the character's state of mind. It feels like it represents the aggressiveness and anger of Wenwu."

Andy Cheng recalls, "I remember when Tony Leung first came to the stage. We were training, and he learned the Hung Ga. He was very good. He fares well with the choreography, so he learns very fast. Because of his long career, it is easier for him. He looks at it a couple of times, and he can almost right away remember it. He did 'The Grandmaster' with Wing Chun, but this is a different form. But he's a great actor. He can deliver everything."

Shang-Chi's fight with his aunt, Ying Nan, portrayed by Michelle Yeoh, had its own character, influenced by her style being related to Shang-Chi's mother's style, rooted in Tai Chi. Yeoh had performed and trained in various martial arts forms for her previous films, but quickly realized this would be a singular approach.

"The essence of Ta Lo informed it all," observes Yeoh. "When you play with Qi, you're able to control the energy within you and to work with nature's energy around you. Ying Nan and her sister mastered this. I will deflect rather than attack; if you step on me, I will draw in that energy to push away that foot. We had amazing stunt coordinators in Brad Allan, Mark Ginther, Peng Zhang and Andy Cheng—everybody came together with their different visions and different forms."

"Watching Michelle Yeoh kick Simu's butt was really fun," adds Cretton. "To throw her in the ring with Simu was one of the most fun fights of the movie because they're so cheeky. Every time she got him, she gave him this little smirk that said 'you have nothing on me.'"

For Florian Munteanu as Razor Fist, "My background is boxing, so that helped when it came to learning stunts and fight scenes. I have a good IQ of knowing the distance, of knowing how to move right, then left. So, boxing was a big part of my workout routine. The goal also was to look as big as possible, so I was eating a lot more than I usually do to be that intimidating guy that I am!"

Humor was vital at key moments in the fight sequences, and happened naturally, in part, because of the casting. "When you throw actors like Simu and Awkwafina into an action sequence, there's naturally going to be humor sprinkled throughout," observes Cretton. "The humor within the action is what made it even more engaging."

Once the scenes were skillfully edited, Cretton felt that "each of our fight-action sequences are unique, and progress our characters in a way that allows them to learn something from each other or confront something between each other. That was something I'd never done before, but it was exhilarating to film and to see on screen."

Training in weapons use complemented the martial arts training. Many weapons are used in the film, including bo staffs, archery bows and arrows, swords such as the hook sword, rope darts, knives and spears.

Stunt coordinator Mark Ginther explains the training that went into preparing the archers: "We brought in a specialist, and he trained Awkwafina for about three weeks. Every day that she was available, she came in and shot with him so that she had the correct techniques for the type of bow she was using. He also trained all the other performers and actors who were working with the bows."

Driver training was also on menu for Awkwafina as her character does some daring, white-knuckle driving throughout the film in multiple locations. So, the stunt team put Awkwafina through some driver training to get her familiar with the maneuvers that would be done in the actual sequence. In order to simulate it for her, they used a gimbal rig blue screen. Awkwafina doesn't drive a manual-shift car in real life, so the stunt team taught her the moves for drifting, figure eights and reverse spins, and all the hand movements she would need to make it look realistic.

For Awkwafina, driver training was an exhilarating experience. "I felt like I was in 'The Fast and the Furious: Tokyo Drift,'" she laughs. "It was pedal to floor and turning doughnuts. It was awesome. We were up at the Sydney racetrack doing that. It was exhilarating. It was so fun."

Fight coordinator Andy Cheng sums up, "We didn't want to base the fighting style on one type. We wanted to base it on the character and the situation. And when we create that, it makes 'Shang-Chi and The Legend of The Ten Rings' outstanding. People will know why Shang-Chi is called the Master of Kung Fu. You will have almost every kind of Kung Fu you can imagine."

WELCOME, SHANG-CHI!

On September 3, in a ground-breaking origin story like no other before it, a new Super Hero will officially take his place in the Marvel Cinematic Universe. Shang-Chi's journey of self-discovery will take audiences on a thrill ride with never-before-seen action, exciting new characters and colorful worlds—all with Marvel Studios' signature style.

For producer Jonathan Schwartz, the MCU's newest Super Hero brings with him a lot of promise for what's to come. "Shang-Chi has a very bright future within the MCU," says Schwartz. "Shang-Chi brings his own powers. He brings his own perspective. He brings his own talent, and he brings his own charisma. So, I look forward to years of super teams and crossovers and the ability for Shang-Chi to interact with other characters across the board."

Simu Liu is enthusiastic about what audiences can expect, and says, "There are sequences and moments that you've never seen in a Marvel movie before that are going to surprise you, that are going to electrify you and that are going to compel you. You really just have to see it to believe it. There are some really incredible and

creative sequences that our designers have come up with. I think it's going to raise the bar for not only Marvel movies but just movies in general.

Destin Daniel Cretton sums up by commenting on an aspect of the film that is meaningful to him as well as to all filmmakers. "I could not be prouder of the way that this film allowed us to bring up more representation, more diverse faces, both in front of and behind the camera," he says. "I think the world is hungry for movies that reflect who we are, in all of our colors."

ABOUT THE CAST

Actor, writer and activist **SIMU LIU (Shaun/Shang-Chi)** starred in the CBC/Netflix comedy series "Kim's Convenience," which won an ACTRA Award for outstanding ensemble in 2017 and was also nominated for the same award in 2018. "Kim's Convenience" also went on to win the award for best comedy series at the 2018 Canadian Screen Awards. The first Canadian television series with an all-Asian lead cast, the series chronicles the day-to-day micro-dramas encountered by a Korean immigrant family that runs a corner grocery store.

Liu's first major role was on the critically acclaimed OMNI crime drama "Blood and Water," the first trilingual series (English, Mandarin and Cantonese) produced by Canadian television, for which he received nominations at the ACTRA Awards and Canadian Screen Awards. Aside from his performance on screen, Liu participated in the writing room for the series by contributing in the show's second season as a story editor and as the main writer for one episode.

He will next be seen in the adventure feature "Arthur the King," directed by Simon Cellan Jones and starring opposite Mark Wahlberg. The film from Entertainment One and Tucker Tooley Entertainment is based on the 2017 book "Arthur: The Dog Who Crossed the Jungle to Find a Home" by Mikael Lindnord. Inspired by a true story, the film follows Lindnord, captain of a Swedish adventure racing team, who met and befriended a wounded stray dog during a 400-mile race through the Ecuadoran jungle where they crossed rivers and battled illness and injury through some of the world's toughest terrain.

Liu also stars in Lissette Feliciano's "Women Is Losers," which premiered at the 2021 SXSW Film Festival and was released in March. Set in 1960s San Francisco, the film chronicles the life of a once-promising Catholic schoolgirl who sets out to rise above the oppression of poverty. Liu's other film and television credits include ABC's "Fresh Off the Boat," "Awkwafina Is Nora from Queens," NBC's "Taken" and Amazon's "The Expanse."

Later this year, HarperCollins will publish his memoir, "We Were Dreamers: An Immigrant Superhero Origin Story," which chronicles his journey growing up between cultures, finding his family and becoming the master of his own extraordinary circumstance.

Born in Harbin, China, Liu immigrated to Canada at the age of 5 and is fluent in Mandarin. He is currently developing long-form projects under his 4:12 Entertainment banner, through which he has previously directed, produced and optioned content for film and digital.

AWKWAFINA (Katy) is a Golden Globe®–winning actress, writer and producer from Queens, New York. She grew up with her given name, Nora Lum, and has since used her trademark comedic style and signature flair to become a breakout talent in the entertainment industry. Lum can be seen in season one of her Comedy Central show, "Awkwafina Is Nora From Queens," which she created and stars in. The show was picked up for a second season. Additionally, she was seen in "Jumanji: The Next Level," and most recently MGM's "Breaking News in Yuba County," released on February 2021, and starring as the voice of Sisu the dragon in Disney's "Raya and the Last Dragon" in March 2021.

Lum received glowing reviews for her starring role in the indie darling "The Farewell," where she won the Golden Globe® Award for best actress – motion picture – musical or comedy. The story is based on a true story about a family saying goodbye to their beloved matriarch—the only person who doesn't know she is dying. In just its first weekend in four theaters only, the film beat the record of biggest per-theater average of the year. The small family drama quickly won over viewers and critics alike, with many calling it one of the best films of 2019.

Lum brings an impressive range of talent to everything she does, most famously to Warner Bros.' smash hit "Crazy Rich Asians," opposite Constance Wu, Michelle Yeoh, Henry Golding and Ken Jeong, in which she starred as Peik Lin. The film opened on August 15, 2018, to rave reviews and four straight weekends of $20+ million at the box office. Lum hosted "Saturday Night Live" that same year as part of the show's 44th season.

She starred in another Warner Bros. feature, "Ocean's 8," directed by Gary Ross and alongside an impeccable ensemble cast, including Sandra Bullock, Cate Blanchett, Anne Hathaway, Mindy Kaling, Sarah Paulson, Rihanna and Helena Bonham Carter. Prior to that, she starred in the indie comedy "Dude," written and directed by Olivia Milch.

In 2016 Lum made her feature film debut in the comedy "Neighbors 2: Sorority Rising," with Seth Rogen, Zac Efron and Rose Byrne and was heard as the voice of Quail in the animated adventure "Storks."

Her first book, "Awkwafina's NYC," a travel guide to New York, was published by Penguin Random House in 2015.

Lum became an internet sensation in 2012 with her satirical work in the viral video "My Vag" and her 2014 debut album, which featured her acclaimed raps "NYC Bitche$," "Mayor Bloomberg (Giant Margarita)" and the title track, "Yellow Ranger."

She currently resides in Los Angeles.

TONY LEUNG (Xu Wenwu) is one of the most recognizable names in Asian cinema. He is globally renowned for his body of work, and has served on the Jury of the Berlin International Film Festival, as well as being awarded France's most prestigious cultural honor, the Ordre des Arts et des Lettres.

Leung has a long-established working relationship with Shanghai-born director Wong Kar-wai. To date they have collaborated on seven films, including "The Grandmaster," "2046," "Happy Together," "Chungking Express," "Ashes of Time," "Days of Being Wild" and "In the Mood for Love," for which Leung received the best actor award at the 2000 Cannes Film Festival.

For his work in Wong Kar-wai's films, Leung has also been awarded best actor four times at the Hong Kong Film Awards, twice at the Golden Horse Awards, twice at the Golden Bauhinia Awards, as well as at the Hong Kong Film Directors' Guild for "The Grandmaster" and the Hong Kong Film Critics Society Awards for "2046."

For his lead role in Oscar®-winning director Ang Lee's "Lust, Caution," Leung won best actor at the Asian Film Awards as well as best actor at the Golden Horse Awards. For Andrew Lau & Alan Mak's "Internal Affairs I," Leung won best actor at the Hong Kong Film Awards, the Golden Horse Awards and the Golden Bauhinia Awards.

Leung starred in "Hero" by BAFTA-winning director Zhang Yimou, "Flowers of Shanghai" and "A City of Sadness" by seven-time Palme d'Or nominee Hou Hsiao-hsien, and in "Cyclo" by Tran Anh Hung, which was awarded the Golden Lion at the 1995 Venice Film Festival.

Other films include "Hard Boiled" and "Bullet in the Head" with director John Woo, as well as "Europe Raiders," "Monster Hunt 2," "See You Tomorrow," "The Wind Seeker," "The Great Magician," "Red Cliff" I and II, "Confession of Pain," "Seoul Raiders," "Sound of Colours," "My Lucky Star," "Infernal Affairs III," "Chinese Odyssey 2002," "My Heart Is That Eternal Rose," "People's Hero," "Love Unto Waste" and "Tom, Dick and Hairy."

From 2004 to 2011, Leung served as entertainment ambassador for his native Hong Kong. In 2013 he was awarded the honorary title of Actor Extraordinaire by Cineasia, and in 2018 he won the first-ever Charlie Chaplin Award for Asia.

MICHELLE YEOH (Ying Nan) is an internationally acclaimed actress and producer, who has starred in more than 30 films, including global hits James Bond's "Tomorrow Never Dies"; the Oscar®-winning "Crouching Tiger, Hidden Dragon"; "Memoirs of a Geisha"; "Sunshine"; "The Mummy: Tomb of the Dragon Emperor"; the soul-stirring biopic "The Lady"; Marvel Studios' smash "Guardians of the Galaxy Vol. 2" and sci-fi franchise TV series "Star Trek: Discovery" as the first Asian female Starfleet captain. Through her films, she has challenged the traditional views of Asian women by creating very strong female roles.

Yeoh has a prolific acting career with a diverse list of roles. She won acclaim for her powerful performance in "Crazy Rich Asians." She was recently seen in Israeli film director Navot Papushado's "Gunpowder Milkshake" and will next be seen in James Cameron's "Avatar" sequels and the Daniels' "Everything Everywhere All At Once."

Yeoh has received numerous awards and honors, including the highest French civilian distinction Commander of the Legion of Honour by former French President François Hollande in March 2017; the Excellence in Asian Cinema award during the seventh annual Asian Film Awards in March 2013; and the highest honorable title Tan Sri conferred by the Malaysian state government in June 2014. In 2020 she was included on the BBC "100 Women" list of inspiring and influential women from around the world for her continuous contributions on gender equality and Asian representation.

Yeoh has devoted a major part of her time to charitable and social endeavors. She was appointed as goodwill ambassador of the United Nations Development Programme to raising awareness and mobilizing support for the recently launched Sustainable Development Goals around the world since 2016. She has been invited to speak at United Nations High-Level Meetings and World Bank on Peacebuilding, Gender Equality and Sustainable Fashion.

Since 2008 Yeoh has been a leading campaigner for the Make Roads Safe campaign, including leading its successful Call for a Decade of Action at the events around the world, and also travels widely to film the documentary "Turning Point," which was broadcasted worldwide on the BBC in 2009. She is also a Global Road Safety Ambassador for the U.N. Decade of Action for Road Safety 2011-2020 and a member of the Commission for Global Road Safety, which advocates for road injury to be recognized as a global public health and development priority.

Yeoh is a passionate advocate for wildlife conservation and environmental protection. She worked together with National Geographic to make the documentary “Among the Great Apes” in order to raise awareness about wildlife conservation in Sabah, Malaysia, in 2009. She is also ambassador of amfAR (The Foundation for AIDS Research), AIDS Concern, Hong Kong Cancer Fund, Live to Love and the Brain & Spine Institute (ICM).

MENG’ER ZHANG (Xialing) not only grew up in the theater but was born from a passion for it. Her mother, an actress, and her father, a stage designer, met working for the same theater company in Nanjing, and fell in love.

In musical theater, Meng’er has starred as Lin Baosheng in “In the Mood for Sorrow,” as Oliver Twist and the Artful Dodger in “Oliver Twist,” and as Luo Yan in “Finding Destiny.”

Her dramatic theater roles include Mrs. Stroeve in “The Moon and Sixpence,” Nakanishi Akina in “The Street of Dawn” and Xiao Yue in “Zhongshan Port.” At London East 15, she starred as Portia in “The Merchant of Venice” in a production staged at Shakespeare’s Globe, as Carol in Alice Birch’s “Anatomy of a Suicide” and as O’Casey in “The Resistible Rise of Arturo Ui” by Bertolt Brecht.

For her musical theater work, Meng’er was nominated as best leading actress at the 13th Daegu International Musical Festival.

“Shang-Chi and The Legend of The Ten Rings” is Meng’er’s first screen appearance. Seeing an audition post for a “studio feature film” in a group chat, she took a chance, sent in a self-tape and, she recalls, “got the call to audition in Australia, and the rest is history!”

FALA CHEN (Li) was recently seen making her U.S. television debut in the HBO limited series “The Undoing,” opposite Nicole Kidman for director Susanne Bier.

Born in China and raised in Atlanta, Chen started her career as a film and television actor in Asia before attending the Juilliard School in New York City, where she received her MFA in drama. Chen’s mother tongue is Mandarin, but she is known to be multilingual and can speak fluently in English, Cantonese and Japanese.

Chen is internationally known for her Chinese-language work, which includes her lead roles in “Sound of the Desert,” “Triumph in the Skies,” “Moonlight Resonance” and “Turning Point.”

Romanian German-born **FLORIAN MUNTEANU (Razor Fist)** has quickly established himself inHollywood as an actor to watch with his debut role in the commercially successful and critically acclaimed MGM film “Creed II.” A former amateur boxer, Munteanu was chosen for the role of Viktor Drago, son of the famed character from the original films, Ivan Drago, after a worldwide casting search. The sequel revolved around Adonis Creed (Michael B. Jordan) and his effort to seek revenge from the man who killed his father.

After months of arduous auditions and cross-continent travel to meet with the other “Creed II”cast and crew, producer Sylvester Stallone personally gave Munteanu the news that he had been hand-selected to play the role of Viktor.

Munteanu was set to make his professional fighting debut shortly before he was cast in the film.The boxer-now-actor spent the next four months training and preparing for the role with an intense schedule of acting lessons,

Russian language lessons and daily five-hour gym sessions.

Munteanu made the best of his debut, grabbing attention from critics with his powerful and emotionally charged performance in the role, lending to his next pursuit of being cast into a Marvel film, where he would soon have the opportunity to audition for the role of Razor Fist and receive the call thereafter that the role was his. Munteanu has since filmed a role in the new Lionsgate franchise film "Borderlands" as well, where he will star opposite Cate Blanchett, Kevin Hart, Jamie Lee Curtis, Jack Black and Edgar Ramírez, having been selected for the role by director Eli Roth.

Born in Munich, Munteanu began boxing at an early age at the encouragement of his sports-enthusiast father, who fled Romania to Germany in order to give his family a better life. When he was 13, Munteanu earned the nickname "Big Nasty" from his friends at the boxing gym, and the name stuck. Munteanu graduated with a BA in sports media and event management from the University of Munich.

Florian Munteanu currently resides in Munich, Germany.

Salford-born **BENEDICT WONG (Wong)** came to prominence in Stephen Frears' 2002 feature film "Dirty Pretty Things," in which his acclaimed performance as Guo Yi earned him a nomination for best supporting actor at the 2003 British Independent Film Awards. Wong went on to give notable big-screen performances in Danny Boyle's "Sunshine"; the Frank Cottrell-Boyce–penned "Grow Your Own"; and "The Martian" and "Prometheus," both under the reins of legendary director Ridley Scott.

In 2014 Wong starred as Kublai Khan in Netflix's historical epic series "Marco Polo." After two years and 20 episodes, he would journey from the Mongol Empire to the Marvel Universe when Wong played Wong in "Doctor Strange," "Avengers: Infinity War" and "Avengers: Endgame." In 2019 he would reunite with the Russo brothers, who directed the two "Avengers" movies, for "Deadly Class," in which he played Master Lin. In the same year he would also appear alongside Will Smith in Ang Lee's innovative "Gemini Man." Wong is the first British East Asian to be inducted into the Academy of Motion Picture Arts and Science.

Most recently Wong has been seen as Mr. Wickfield in Armando Iannucci's "The Personal History of David Copperfield" and Edson Oda's directorial debut, "Nine Days," which premiered at the Sundance Film Festival in January 2020. He also voiced Tong in Disney's animated feature "Raya and the Last Dragon," which opened in U.S. theaters in March.

Currently Wong is working on Marvel Studios' "Doctor Strange in the Multiverse of Madness."

YUEN WAH (Master Guang Bo) was sent to Peking Opera Academy in 1961 to learn Peking Opera at the age of nine. Under the tutelage of his master, Yu Jim Yuen, Yuen Wah developed his skills in acting, singing and pantomimes. He was known as the best tumbler in the academy for his astonishing aptitude in leaping and somersault. Being one of the outstanding apprentices, Yuen and other six apprentices, including Sammo Hung and Jackie Chan, were chosen to be the main characters of "The Seven Little Fortunes" to perform around the world and act in films. The skills that Yuen acquired from his master and the experiences that he gained from the performances equipped him for his prospective career in the action-film industry. Yuen graduated from the academy in 1971.

In 1971 Yuen Wah started his career in the film industry as a freelance stuntman. With his agility and acrobatic

skills, Yuen was chosen to be Bruce Lee's stunt double in the films "Fist of Fury" and "Enter the Dragon," and he was designated to double Lee's somersault acts.

In 1974 Yuen joined the stunt crew of Shaw Studio and worked as an extra and stuntman. Later, he also took part in action choreography. Yuen then joined the stunt crew of Golden Harvest where he continued to do action choreography and started to move forward to the front screen and progress into a full-fledged actor.

In 1987 Yuen Wah's career in the film industry experienced a huge breakthrough. He gained notoriety from playing a villain in the film "Eastern Condors." Cast as the Vietnamese General, Yuen's remarkable act made a positive impression on the audience. Since then, he has moved forward from the back scene to the front screen.

Yuen's versatility, lean and wiry frame, as well as his distinctive moustache, continued to win him the role of villain in many action films in the 1980s, including "Dragons Forever," "The Iceman Cometh," "Police Story 3: Supercop" and others. He earned the title "The Magnificent Villain" and was famed for his martial arts ability. The film "Legend of the Dragon" in 1991 removed Yuen from the stereotype of a villain and brought the audience a fresh comical image of him, which was very well received. With the new image and his renowned abilities, Yuen continued to play in many comedies, including "Fist of Fury II," "The Magnificent Scoundrels," "Only Fools Fall in Love" and more. He also started to engage in television drama series in 1996.

There were numerous highlights in Yuen Wah's career but it was the year 2005 that marked his peak. Yuen was awarded the Hong Kong best supporting actor at the 24th Hong Kong Film Awards and the 10th Golden Bauhinia Awards presentation ceremonies for his role as The Landlord in the comedy film "Kung Fu Hustle."

Baz Luhrmann, the director of "Moulin Rouge!" and "Romeo and Juliet," chose Yuen among many Chinese actors to cast in his epic film "Australia" in 2008. Yuen was grateful for the role in his debut English-language film but also grateful for the opportunity to star alongside Nicole Kidman and Hugh Jackman.

RONNY CHIENG (Jon Jon) is a Chinese standup comedian and actor born in Johor Bahru, Malaysia, and raised in both Manchester, New Hampshire, and Singapore. He graduated from the University of Melbourne in Australia with a bachelor of laws and a bachelor of commerce.

Chieng has sold out multiple global standup comedy theater tours in Australia, New Zealand, Singapore, Malaysia, Hong Kong, India, Canada and London, including performances at the Just for Laughs Festival, the Melbourne International Comedy Festival, the Edinburgh Festival Fringe, the Soho Theatre in London, the Sydney Opera House, Melbourne Town Hall, the Enmore Theatre in Sydney and the Esplanade concert hall in Singapore.

In 2015 he moved to New York City after being hired as a correspondent on "The Daily Show with Trevor Noah" on Comedy Central.

Chieng was named one of Variety's 10 Comics to Watch in 2016. He also co-wrote and starred in his own comedy series, "Ronny Chieng: International Student," which aired on ABC in Australia, the BBC, Comedy Central Asia and Comedy Central in the U.S. In 2018 he starred in the Warner Bros. smash-hit comedy film "Crazy Rich Asians," based on the best-selling book by Kevin Kwan.

Chieng released his Netflix comedy special, "Asian Comedian Destroys America!," in December 2019. He can currently be seen in Amazon's film "Bliss," opposite Salma Hayek and Owen Wilson.

Chieng has appeared in GQ and on "The Late Show with Stephen Colbert," "The Tonight Show with Jimmy Fallon" and "The Late Show with Craig Ferguson."

ZACH CHERRY (Klev) is currently in production for his series-regular role on Apple's "Severance." He is also a series regular on the Fox animated comedy "Duncanville," and can be seen in the Quibi series "Most Dangerous Game," opposite Liam Hemsworth and Christoph Waltz. He most recently recurred in HBO's "Succession," "Living with Yourself" on Netflix and "You" on Netflix, and was a series regular on NBC's "I Feel Bad."

Other TV credits include recurring roles as the voice of Ben Carson on Showtime's "Our Cartoon President," TBS's "The Last O.G.," HBO's "Crashing," Syfy's "The Magicians," Fox's "The Resident" and TBS's "Search Party."

On the film side, he's appeared in "Spider-Man: Homecoming"; Stephen Soderbergh's thriller "Unsane," opposite Claire Foy; "An Evening with Beverly Luff Linn," with Aubrey Plaza and Craig Robinson; "Isn't It Romantic," with Rebel Wilson and Liam Hemsworth; and "Irreplaceable You," alongside Gugu Mbatha-Raw.

DALLAS LIU (Ruihua) has quickly become one to watch in the entertainment industry through the dynamic characters he has brought to life on screen. In television Liu most recently starred in the critically acclaimed, award-nominated Hulu comedy series "PEN15." Executive produced by Andy Samberg and co-created by Maya Erskine and Anna Konkle, the show is set in the year 2000 and follows two seventh-grade girls, Maya Ishii-Peters (Erskine) and Anna Kone (Konkle), who are dealing with middle school and the awkwardness of being a teenager. Liu shines as Maya's older brother, Shuji Ishii-Peters. Season two of the series aired in fall 2020 and has been nominated for an Emmy® Award for outstanding comedy series.

Additional credits for Liu include: Netflix's "The Who Was? Show" and "No Good Nick," Nickelodeon's "Legendary Dudas," CBS's "CSI: Cyber," Fox's "Bones," feature film "Underdog Kids" and drama short "Ella" alongside Nichole Sakura.

Born and raised in Los Angeles, as a child Liu started training in mixed martial arts. He began his training in Japanese Shotokan and eventually competed in the NASKA (North American Sport Karate Association) circuit, becoming a top competitor for age 17 and under in all divisions. Due to his unparalleled martial arts skills, by 7 years old he was chosen to play young Jin Kazama in the acclaimed "Tekken" film franchise.

Liu found a new passion in acting and decided to commit to it, and has been working in film and television ever since. A recent high school graduate, Liu is currently enrolled in college studying civil engineering. When he isn't on set he enjoys spending time with his family, camping and bike riding. On the weekends you can find Liu snowboarding and going to the beach with his friends to surf. Liu currently resides in the Los Angeles area.

ABOUT THE FILMMAKERS

Maui-born **DESTIN DANIEL CRETTON (Director/Screenplay by/Screen Story by)** most recently directed "Just Mercy" for Warner Bros., an adaptation of the New York Times best-selling memoir by American lawyer, social justice activist and Equal Justice Initiative founder Bryan Stevenson. The film starred Michael B. Jordan, Jamie Foxx and Brie Larson.

In 2017, Cretton helmed Lionsgate's "The Glass Castle," an adaptation of the New York Times best-selling memoir

of the same name, which starred Brie Larson, Woody Harrelson and Naomi Watts.

Cretton's feature, "Short Term 12," won the Grand Jury Prize and Audience Award at the SXSW Film Festival in 2013, and featured early performances by Brie Larson ("Room," "Captain Marvel"), LaKeith Stanfield ("Get Out," "Atlanta") and Rami Malek ("Bohemian Rhapsody," "Mr. Robot").

In 2012 he wrote and directed "I Am Not a Hipster," which garnered Cretton a 2012 Sundance Film Festival nomination in the Best of Next! Category and starred Dominic Bogart, Alvaro Orlando and Tammy Minoff.

DAVE CALLAHAM (Screen Story by/Screenplay by) is a Chinese American screenwriter who grew up in Northern California and moved to Los Angeles in 1999, where he worked as an assistant before selling his first script, a thriller, in 2002.

Since then he has written across multiple genres, including action films "Godzilla" and "The Expendables"; comedy/horror "Zombieland: Double Tap"; sci-fi "Doom"; and superhero projects such as "Wonder Woman 1984" and "Spider-Man: Into the Spider-Verse 2" (releasing in 2022). He has also written and produced for television, creating the 2017 "Jean-Claude Van Johnson" for Amazon Prime.

Callaham lives in Los Angeles with his family, and his recent hobbies include never leaving his house.

ANDREW LANHAM (Screenplay by) is a winner of the Nicholl Fellowships and in 2019 was named one of Variety's 10 Screenwriters to Watch. He recently wrote "The Strange Fascinations of Noah Hypnotik" for Paramount Players with The Gotham Group producing and Sarah Gross directing, as well as "Harbinger," based on the Valiant comic book series, for Paramount with Original Film producing and Justin Tipping directing.

With Destin Daniel Cretton, he co-wrote "Just Mercy," based on the book by Bryan Stevenson, starring Michael B. Jordan, Jamie Foxx and Brie Larson, as well as "The Glass Castle," with Naomi Watts, Brie Larson and Woody Harrelson starring. His film "The Kid," directed by Vincent D'Onofrio and starring Dane DeHaan, Ethan Hawke and Chris Pratt, was released in 2019 by Lionsgate.

KEVIN FEIGE (Producer) is the driving creative force behind several billion-dollar franchises and an unprecedented number of blockbuster feature films, all connected within the Marvel Cinematic Universe. A hands-on producer, Feige oversees Marvel Studios' feature film productions, with 24 film releases that have all opened No. 1 at the box office and collectively grossed nearly $23 billion worldwide. Nine of the MCU films have crossed the $1 billion threshold at the global box office. An Academy Award® nominee, Feige was honored with the 2019 David O. Selznick Achievement Award from the Producers Guild of America, as well as the Albert R. Broccoli Britannia Award for Worldwide Contribution to Entertainment from BAFTA (British Academy of Film and Television Arts).

The Marvel Cinematic Universe is currently the highest-grossing film franchise of all time. Feige is building on that success with a host of new series on Disney+ in 2021. "WandaVision" debuted on Jan. 15 starring Elizabeth Olsen and Paul Bettany as Wanda Maximoff and Vision—two super-powered beings living idealized suburban lives, who begin to suspect everything is not as it seems. The series is directed by Matt Shakman with Jac Schaeffer serving as head writer. "The Falcon and The Winter Soldier" kicked off on Disney+ March 19, 2021, and stars Anthony Mackie as Sam Wilson, aka The Falcon, and Sebastian Stan as Bucky Barnes, aka The Winter Soldier. They team up on a global adventure that tests their abilities—and their patience. The six-episode series is directed by Kari

Skogland with Malcolm Spellman serving as head writer. “Loki,” featuring the God of Mischief as he steps out of his brother’s shadow, stars Tom Hiddleston and is directed by Kate Herron with Michael Waldron serving as head writer. The series launched on June 9. “What If…?” flips the script on the MCU, reimagining famous events from the films in unexpected ways. Marvel Studios’ first animated series focuses on different heroes from the MCU, featuring a voice cast that includes a host of stars who reprise their roles. Directed by Bryan Andrews with AC Bradley as head writer, the series debuted on August 11. Also debuting on Disney+ this year are series “Ms. Marvel” and the Jeremy Renner starrer “Hawkeye.”

Now in Phase Four, feature films this year include the action-packed spy thriller “Black Widow,” directed by Cate Shortland. The film opened No. 1 at the box office on July 7 with $80 million and is the domestic box office leader thus far in 2021. “Shang-Chi and The Legend of The Ten Rings,” is followed by “Eternals,” which introduces the MCU’s newest ensemble of Super Heroes in an epic story that spans thousands of years. Directed by Chloé Zhao, “Eternals” features an outstanding ensemble cast, including Richard Madden, Gemma Chan, Kumail Nanjiani, Lauren Ridloff, Brian Tyree Henry, Salma Hayek, Lia McHugh, Don Lee, Barry Keoghan, Kit Harington and Angelina Jolie.

In 2019 Marvel Studios’ critically acclaimed “Avengers: Endgame” broke records on its way to becoming the highest-grossing worldwide release of all time. The film garnered almost $2.8 billion at the worldwide box office and was the fastest film in cinematic history to reach $2 billion, which it did within 11 days of release. The film also had the highest opening weekend of all time with over $1.2 billion. That same year, Feige produced “Spider-Man: Far from Home,” the highest-grossing Columbia Pictures film of all time. Starring Tom Holland, Samuel L. Jackson and Jake Gyllenhaal, the film earned more than $1.1 billion at the global box office. Also in 2019, Brie Larson starred in “Captain Marvel” as the Marvel Cinematic Universe’s first stand-alone, female-franchise title character. Produced by Feige and helmed by Anna Boden and Ryan Fleck, the film garnered over $1.1 billion.

In 2018 Feige produced “Ant-Man and The Wasp,” which made over $622.5 million at the worldwide box office. “Avengers: Infinity War” broke box-office records with $250 million domestically and $630 million worldwide in its opening weekend, which was the biggest opening weekend of all time—topped the following year by “Avengers: Endgame.” Eleven days after release, “Avengers: Infinity War” crossed the $1 billion mark worldwide, and exceeds $2 billion in total box office. “Black Panther,” which grossed more than $1.3 billion worldwide, picked up seven Oscar® nominations, including best picture, and went on to win three Academy Awards®: best costume design, best production design and best original music score. “Black Panther” also won the Screen Actors Guild Award® for outstanding performance by a cast in a motion picture.

In 2017 Feige produced “Thor: Ragnarok,” “Guardians of the Galaxy Vol. 2” and “Spider-Man: Homecoming.” In 2016 “Doctor Strange” continued the streak of No. 1 openings, and “Captain America: Civil War” was the highest-grossing film of the year. In 2015, Feige produced “Avengers: Age of Ultron,” and launched another successful franchise with “Ant-Man,” starring Paul Rudd. In 2014 Feige produced “Guardians of the Galaxy” and “Captain America: The Winter Soldier.”

In 2013 Feige produced “Thor: The Dark World” and “Iron Man 3.” In 2012 he produced the critically acclaimed “Marvel’s The Avengers,” which set an all-time domestic three-day-weekend box-office record. In 2011 Feige produced and launched two Marvel film franchises—“Captain America: The First Avenger” and “Thor.” In 2010 he produced “Iron Man 2,” and in 2008 he produced the first fully developed and financed films from the new Marvel Studios, including the blockbusters “Iron Man” and “The Incredible Hulk.”

Feige joined Marvel in 2000 and served as executive producer on the second and third “Spider-Man” films, which took in combined worldwide box-office receipts of well over $1.5 billion. Feige also co-produced “X-Men 2” and

executive produced “X-Men: The Last Stand,” among other Marvel-branded films.

A graduate of the University of Southern California, School of Cinematic Arts, Feige first worked for Lauren Shuler Donner and Richard Donner at their Warner Bros.–based production company, which released the action-adventure “Volcano” and the hit romantic comedy “You’ve Got Mail.” Feige earned his first producer credit on “X-Men,” a film that is credited with revitalizing the comic-book genre.

JONATHAN SCHWARTZ (Producer) helped launch the “Guardians of the Galaxy” franchise as co-producer of the first film and executive producer of “Guardians of the Galaxy Vol. 2.” On “Captain Marvel,” Marvel Studios’ first title female Super Hero, Schwartz served as an executive producer.

Currently, Schwartz is overseeing “Secret Invasion,” a series developed by Marvel Studios exclusively for Disney+, and executive producing “The Marvels.”

Alongside his colleagues in Marvel Studios’ Parliament, Schwartz is responsible for creative oversight of the studio’s slate. He began his career at Marvel as Kevin Feige’s assistant on” Iron Man 2,” “Thor” and “Captain America: The First Avenger” and served as creative executive on “Marvel’s The Avengers.” Schwartz was named to The Hollywood Reporter’s Next Gen list in 2016 and was one of Variety’s New Leaders in 2015.

Before Schwartz joined Marvel Studios in 2008, he was with the William Morris Agency.

Schwartz is an alumnus of Pomona College.

Marvel Studios Co-President **LOUIS D’ESPOSITO (Executive Producer)** served as executive producer on the blockbuster hits “Iron Man,” “Iron Man 2,” “Thor,” “Captain America: The First Avenger,” “Marvel’s The Avengers,” “Iron Man 3,” “Thor: The Dark World,” “Captain America: The Winter Soldier,” “Guardians of the Galaxy,” “Captain America: Civil War,” “Avengers: Age of Ultron,” “Ant-Man,” “Doctor Strange,” “Guardians of the Galaxy Vol. 2,” “Spider-Man: Homecoming,” “Thor: Ragnarok,” “Black Panther,” “Avengers: Infinity War,” “Ant-Man and The Wasp,” “Captain Marvel,” “Avengers: Endgame” and, most recently, “Spider-Man: Far From Home” and “Black Widow.” For the Disney+ platform, D’Esposito recently worked on “WandaVision,” “The Falcon and The Winter Soldier,” “Loki” and “What If…?.”

Upcoming features, on which D’Esposito is collaborating with Marvel Studios President Kevin Feige, include the feature films “Eternals,” “Doctor Strange in the Multiverse of Madness,” “Thor: Love and Thunder” and “Blade,” as well as a slate of programming for Disney+, including “Ms. Marvel,” “Hawkeye,” “She-Hulk” and “Moon Knight.”

As co-president of the studio and executive producer on all Marvel Studios features and streaming shows, D’Esposito balances running the studio with overseeing each project from its development stage to distribution. In addition to executive-producing Marvel Studios’ films and shows, D’Esposito directed the Marvel One-Shot “Item 47,” which made its debut to fans at the 2012 San Diego Comic-Con International and was featured again at the LA Shorts Fest in September 2012. The project was released as an added feature on the “Marvel’s The Avengers” Blu-ray disc. D’Esposito also directed the second Marvel One-Shot, “Agent Carter,” starring Hayley Atwell, which premiered at the 2013 San Diego Comic-Con to critical praise from press and fans, and is an added feature on the “Iron Man 3” Blu-ray disc. The One-Shot’s popularity led to development of the TV series “Marvel’s Agent Carter.” D’Esposito began his tenure at Marvel Studios in 2006.

Prior to Marvel, D'Esposito's executive-producing credits include the 2006 hit film "The Pursuit of Happyness," starring Will Smith; "Zathura: A Space Adventure"; and the 2003 hit "S.W.A.T.," starring Samuel L. Jackson and Colin Farrell.

VICTORIA ALONSO (Executive Producer) serves as Executive Vice President of Production for Marvel Studios and as an executive producer of all Marvel films, which have amassed nearly $23 billion worldwide, including "Avengers: Endgame," "Captain America," "Guardians of the Galaxy," "Thor," "Black Panther," and the female-led "Captain Marvel" and "Black Widow." Alonso also serves as executive producer on new series streaming on Disney+, including this year's "WandaVision," which debuted on Jan. 15; "The Falcon and The Winter Soldier," which started streaming March 19; "Loki," which launched June 9; and most recently "What If…?," which began streaming on August 11. Upcoming projects for Disney+ include "Ms. Marvel" and "Hawkeye"

A native of Buenos Aires, Alonso began her career in visual effects & production—from PA to VFX producer and eventually joining Marvel as EVP of visual effects and post production.

Alonso was named one of People en Español Magazine's top "Poderosa" Most Influential Hispanic Women in 2019 and 2020. She was also listed as one of The Hollywood Reporter's 2021 Women in Entertainment Power 100, marking her third time on the list, and was the 2015 honoree for the Muse Award for Outstanding Vision and Achievement. She was the first woman to be presented with the Harold Lloyd Award from the Advanced Imaging Society, and the first woman to receive the Visionary Award at the 15th Annual VES Awards.

CHARLES NEWIRTH's (Executive Producer) film career has encompassed all film genres. From being executive producer on Marvel Studios' blockbusters such as "Ant-Man and The Wasp," "Doctor Strange" and "Iron Man 3" to co-producing Robert Zemeckis' Academy Award®–winning, critically acclaimed "Forrest Gump," Newirth has spent more than three decades collaborating with some of the most talented filmmakers in the business.

Raised in Scarsdale, New York, Newirth received a B.A. in cinema from Ohio State University before breaking into the film industry as a location manager on such iconic coming-of-age films as "Flashdance," "Pretty in Pink" and "Ferris Bueller's Day Off."

Newirth later moved up to production manager on "Throw Momma from the Train" and "RoboCop," before getting his first producing credit as an associate producer on Andrew Davis' "The Package."

He was an associate producer on Barry Levinson's "Avalon," before serving as co-producer on Levinson's "Toys" and the multiple-Oscar®–nominated "Bugsy." Newirth went on to produce 1999's sleeper cult hit "Galaxy Quest," as well as "Patch Adams" and "Home Fries."

From 2001, Newirth was responsible for overseeing nearly 50 films on Revolution Studios' in-house physical production slate, on such productions as "Black Hawk Down," "America's Sweethearts," "xXx," "Anger Management," "Daddy Day Care," "Mona Lisa Smile," "Hellboy," "13 Going on 30," "Click" and "Rocky Balboa."

While at Revolution, Newirth also executive produced "The Water Horse: Legend of the Deep," "Across the Universe," "Freedomland," "Christmas with the Kranks," "Peter Pan," "Maid in Manhattan," "America's Sweethearts" and "The One." Newirth continued with Revolution Studios until 2010, when he returned to working as an independent producer on "Zookeeper."

Newirth's additional credits as an executive producer include Martin Scorsese's "Hugo," Brad Silberling's "City of Angels," Rob Reiner's true-life drama "Ghosts of Mississippi" as well as Reiner's "The American President" and Jon Turteltaub's "Phenomenon."

WILLIAM POPE (Director of Photography) worked with Destin Daniel Cretton on Cretton's sophomore feature, "Short Term 12," which won the Grand Jury Prize and Audience Award at the SXSW Film Festival in 2013.

Pope is known for his long-established working relationships with visionary directors. He has shot three films for Edgar Wright: "Scott Pilgrim vs. the World," "The World's End" and "Baby Driver"; four films for the Wachowskis: "Bound" and "The Matrix Trilogy"; and four films for Sam Raimi: "Darkman," "Army of Darkness," "Spider-Man 2" and "Spider-Man 3."

Pope was nominated for a BAFTA for his work on "The Matrix." His other films as DP include "Clueless," "Team America: World Police," "Men in Black 3," "Chasing Mavericks" and John Favreau's "The Jungle Book."

Pope began his career in music videos, collaborating with artists including Sting, Peter Gabriel, Rod Stewart, Metallica, Chris Isaak and The Bangles.

SUE CHAN (Production Designer) was born in New York City and raised in central New Jersey, where her parents co-owned the only Chinese restaurant in town. After studying design with a minor in East Asian studies, she and her husband moved to San Francisco, where she found work first in architecture, then in theater before entering film and television. She splits her residence between Los Angeles and Connecticut.

Over the years she has worked in both independent and studio film projects as well as short-form and long-form TV and commercials. Her design credits for film include "The Half of It" for Netflix; "Shirley" for Killer Films; "The Etruscan Smile" with Oscar®-nominated directors Oded Binnun and Mihal Brezis; "Colossal" with Oscar-nominated director Nacho Vigalondo; and "The Congress" with Oscar-nominated director Ari Folman. "Shirley" was awarded U.S. Dramatic Special Jury Award for Auteur Filmmaking in 2020, and "The Congress" was selected for the director's fortnight at the 2013 Cannes Film Festival. She is currently in production on the Sony Pictures film "Where the Crawdads Sing" with director Olivia Newman.

Series design credits include "Patriot" season two for Amazon Studios, the Fox TV series "The Grinder" and "Weird Loners" as well as a pilot for Greg Daniels, the producer of "The Office."

NAT SANDERS, ACE (Editor) is a frequent collaborator with director Destin Daniel Cretton. "Shang-Chi and The Legend of The Ten Rings" marks his fourth film with Cretton. The duo has also collaborated on "Just Mercy" for Warner Bros. and "The Glass Castle," starring Brie Larson. Their first picture together was "Short Term 12," for which Sanders received an Independent Spirit Award for best editing for his work on the film.

Sanders also won the Independent Spirit Award for best editing for his work on director Barry Jenkins' "Moonlight," which he co-edited alongside Joi McMillon. This marked Sanders as the only person to have won this award twice. He has also cut Jenkins' "If Beale Street Could Talk." His first feature with Jenkins was "Medicine for Melancholy," which received three Independent Spirit Award nominations as well as NAACP Image and Gotham Independent Film Award nominations, among other accolades. For his work on the movie, Filmmaker Magazine named Sanders one of the 25 New Faces of Independent Film.

Among the other features he has edited are Lynn Shelton's "Your Sister's Sister," "Laggies" and "Humpday." Additionally, he edited multiple episodes of the television series "Girls" and "Togetherness."

ELÍSABET RONALDSDÓTTIR, ACE (Editor) was born and raised in Reykjavik, Iceland. She graduated from the London Film School with honors in 1990; since then she has edited over 40 feature films, television programs and documentaries, as well as an animated feature film. Her career has taken her all over the world, most frequently across Europe and North America.

Her award-winning editing work also includes active industry participation. She is a founding member and two-term inaugural chairwoman of Women in Film & Television Iceland (WIFT Iceland). Ronaldsdóttir has sat on the board of the Icelandic Producers Guild, as well as served as chairwoman of the Icelandic Film & TV Academy in 2005 and 2006. Since 2007 she has been a board member of the prominent Filmmakers at Reykjavík International Film Festival (RIFF).

Ronaldsdóttir is best known for her collaborations with film directors Baltasar Kormakur for "Jar City" and "Contraband" and David Leitch for "John Wick," "Atomic Blonde," "Deadpool 2" and the upcoming film "Bullet Train."

HARRY YOON, ACE (Editor) is a Korean American editor based in Los Angeles. Yoon edited the critically acclaimed Academy Award®– and Golden Globe® Award–winning feature "Minari" for director Lee Isaac Chung, Plan B Entertainment and A24. Yoon's work earned him both ACE Eddie and Satellite Award nominations.

Yoon worked on the first season of HBO and A24's groundbreaking drama "Euphoria," created by Sam Levinson. He also collaborated with Plan B and A24 as an additional editor on "The Last Black Man in San Francisco," directed by Joe Talbot, which premiered at Sundance. Yoon co-edited "Detroit," Kathryn Bigelow's feature film about a true-crime incident that occurred during the 1967 Detroit riots. He met Bigelow and his co-editor, William Goldenberg, while serving as the VFX editor on Bigelow's "Zero Dark Thirty."

Yoon edited the historical drama "The Best of Enemies," written and directed by Robin Bissell, starring Sam Rockwell and Taraji P. Henson. He also worked as an additional editor on Universal Pictures' "First Man," directed by Damien Chazelle.

Yoon's previous credits include HBO's "The Newsroom" and several feature films that premiered at the Sundance Film Festival, including "Drunktown's Finest," directed by Sydney Freeland, and "Half-Life," directed by Jennifer Phang. His credits as a VFX editor and assistant editor include "The Revenant," "The Hunger Games," "Footloose," "The Crazies" and "Lords of Dogtown."

Australian **KYM BARRETT (Costume Designer)** works in film, theater and opera. She designed her first film costumes in 1996 for the romance "Romeo + Juliet." Two years later she worked on David O. Russell's war movie "Three Kings," starring George Clooney, Mark Wahlberg and Ice Cube. She created the revolutionary outfits for "The Matrix" (1999) that same year, and continues to work with the Wachowskis on the "Matrix" sequels and many of their other films, like "Final Flight of the Osiris," "Speed Racer," "Cloud Atlas" and "Jupiter Ascending."

Barrett also developed the costumes for several horror thrillers, such as the Hughes Brothers' movie "From Hell" (2001, Johnny Depp, Heather Graham), "Gothika" (2003, Halle Berry, Robert Downey Jr., Penelope Cruz) and

Jordan Peele's "Us" (2019, Elisabeth Moss, Lupita Nyong'o).

Her other works include "Zero Effect" (Bill Pullman, Ben Stiller), the animated picture "Titan A.E." (Matt Damon, Drew Barrymore), fantasy movie "Eragon," Seth Rogen's comedy "The Green Hornet," Colombia Pictures' hero movie "The Amazing Spider-Man" (Andrew Garfield, Emma Stone), '70s action-comedy "The Nice Guys" (Russell Crowe, Ryan Gosling), thriller "The Shallows," DC's "Aquaman" (Jason Momoa, Amber Heard, Nicole Kidman, Willem Dafoe) and Sony's production of "Charlie's Angels."

She is currently working on George Miller's "Three Thousand Years of Longing" in Sydney.

Her theater work includes costumes for the Cirque du Soleil projects "Totem" (directed by Robert Lepage) and "Toruk – the First Flight" in 2016, The Metropolitan Opera productions of "The Tempest" (2012) and "The Magic Flute" (2019 New Year's Eve Premiere), and the pre-production of "The Three-Body Problem" in Shanghai and New York, and currently the 2022 Beijing Winter Olympics.

CHRISTOPHER TOWNSEND (Visual Effects Supervisor) is a two-time Academy Award®–nominated visual effects supervisor and Marvel Studios film veteran, having served as visual effects supervisor on "Captain America: The First Avenger," "Iron Man 3," "Avengers: Age of Ultron," "Guardians of the Galaxy Vol. 2" and "Captain Marvel."

His other film credits as a visual effects supervisor include "X-Men Origins: Wolverine," "Ninja Assassin" and "Journey to the Center of the Earth."

Townsend previously worked as a visual artist and supervisor at ILM on many films including four "Star Wars" movies, "Pirates of the Caribbean: Dead Man's Chest," "The Chronicles of Narnia: The Lion, the Witch and the Wardrobe," "The Island," "Hulk," "A.I.: Artificial Intelligence," "Space Cowboys," "Deep Impact," "The Lost World: Jurassic Park," "Daylight," "Eraser" and "Congo."

JOEL P WEST (Music by) is a songwriter, composer and performer known for his scores for "Short Term 12," "Grandma," "The Glass Castle" and "Chef's Table," and his bands The Tree Ring and Flood Coats. His music has been described as "showing great emotional nuance" and "warm, richly textured and pastoral."

While in college for art and design, West discovered that music was the only medium that could truly capture the way he felt about the world. He began thinking about music visually and sculpting recordings to convey specific feelings, which led him to strings and other orchestral instruments. When first approached to make original score music, it was a natural fit.

West is a fan of music that pushes boundaries while still feeling familiar, and believes that authenticity fuels originality. His creative process involves heavy research to find conceptual anchors rather than leaning on genre traditions, which has resulted in a versatile musical voice that's distinctly his own, but not limited to one style or instrumentation.

West most recently wrote the score for "Just Mercy," which features a hip-hop jazz combo and gospel choir alongside orchestral strings. The film premiered at the Toronto International Film Festival and was released in theaters December 2019. He also released two self-produced albums in 2019 titled "Smaller" and "False Klamath."

DAVE JORDAN (Music Supervisor) began his career working for record labels but soon transitioned to become one of Hollywood's most sought-after theatrical music supervisors. His supervision credits include some of the most successful film franchises in the world, including "Guardians of the Galaxy," "Iron Man," "Avengers" and "Transformers." Jordan's success has ranked him the top-grossing music supervisor in film history.

In 2001 Jordan founded Format Entertainment. Format has grown into the largest collection of theatrical and television music supervisors in the world. Format's supervision core is reinforced by a robust infrastructure of creative, executive and administrative individuals and resources allowing Format to thrive as a full-service, solutions-oriented creative agency.

Format's music supervision efforts have yielded numerous chart-topping albums, including number-one spots for the "Guardians of the Galaxy," "A Star Is Born," "Black Panther" and "Pitch Perfect" soundtracks. Recently, Format albums occupied an unprecedented four of the top five positions on the Billboard charts. Format has won multiple GRAMMYs®, American Music Awards, Guild of Supervisor Awards and received several Emmy® nominations.

Format's clients are some of the most recognizable names in entertainment, media, advertising and consumer brands, names such as Marvel Studios, Warner Consumer Products and Spin Master. Format helps companies design clear and compelling sonic footprints across projects, platforms and media to tell bold stories, strengthen identity and develop consumer relevance and recognition. Format has crafted campaigns for flagship brands, such as Mattel's iconic Barbie and Spin Master's global sensation Paw Patrol.

Recognizing an industry void and seeing an opportunity he could deliver against, Jordan incorporated The Math Club, an original music creation company under the Format umbrella. By signing new and exciting talent and constantly reevaluating the media and music landscape, The Math Club provides a seamless and efficient experience for the film, television and brand communities. The Math Club's music serves as the backbone of some of television's biggest hits and has earned thousands of major placements on shows and films such as "This Is Us," "Euphoria," "The Boys," "Hustlers," "Crazy Rich Asians," "Dolemite Is My Name" and "Spider-Man: Into the Spider-Verse." Format and The Math Club have worked on campaigns for brands such as BMW, Procter & Gamble and McDonald's.

Most recently, Jordan, along with Shannon Murphy, was the music supervisor on Marvel Studios' "Loki," an original series streamed on Disney+.

Jordan serves on the Los Angeles Board of Governors for the GRAMMY® Committee, contributing to advocacy, education and human service programs to improve the cultural condition and quality of life for music and its makers.

RICK FINDLATER (Makeup and Hair Designer) is an Oscar® nominee, for his work on Peter Jackson's "The Hobbit: An Unexpected Journey," and a double BAFTA nominee, for both "The Hobbit: An Unexpected Journey" and "The Hobbit: The Desolation of Smaug."

Findlater studied makeup and hair in London, and has since worked all around the globe. Besides working on "The Lord of the Rings" trilogy as well as "The Hobbit" trilogy with Peter Jackson, he has worked with renowned directors including James Cameron, Ron Howard, Todd Haynes, Michael Apted and Niki Caro.

He has also worked many times with particular actors, including two-time Oscar® winner Cate Blanchett.

Findlater's other films include "Pirates of the Caribbean: Dead Men Tell No Tales," "Avatar," "The Chronicles of Narnia: The Voyage of the Dawn Treader," "I'm Not There," "King Kong," Angelina Jolie's "Unbroken" and Takashi Shimizu's "The Grudge 2."

His television work includes "Mrs. America," "Lunatics" and "The Starter Wife."

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